

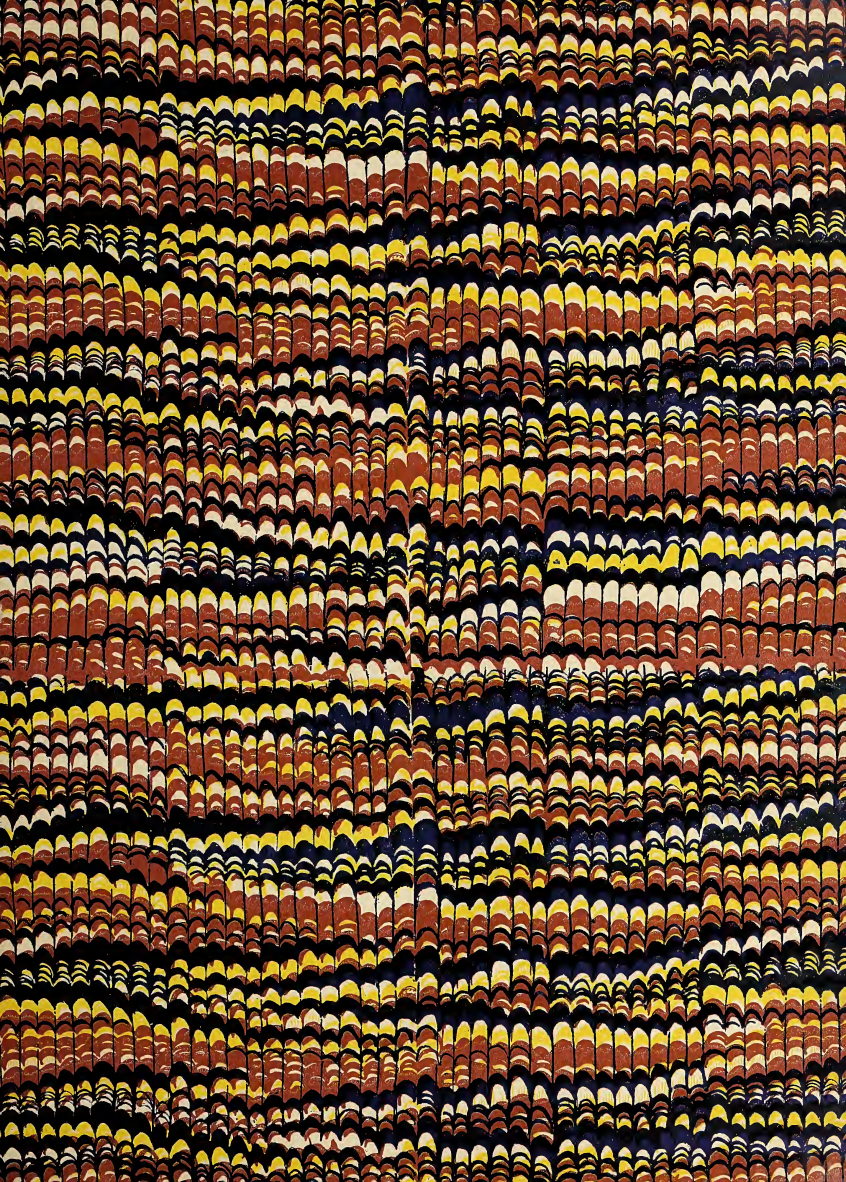
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HARRY HILLMAN, EDITOR

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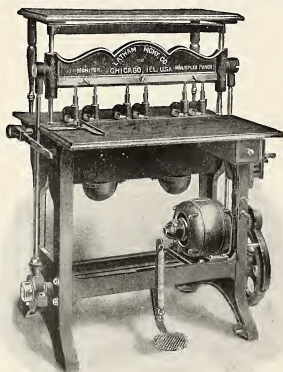
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MAY, 1919

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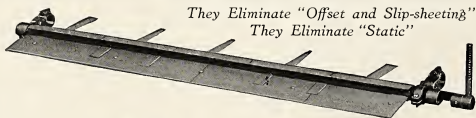
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HARRY HILLMAN, EDITOR

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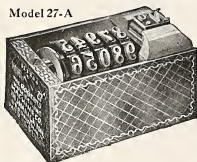
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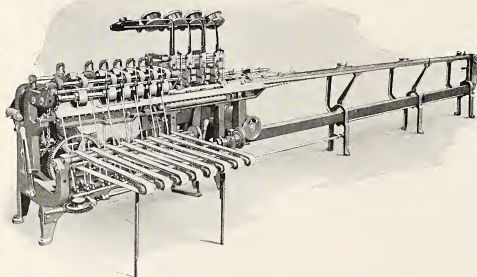
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VOL. 63, NO. 4

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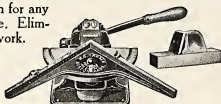
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VOL. 63, No. 5

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HARRY HILLMAN, Editor

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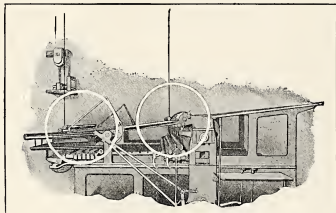
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SEPTEMBER, 1919

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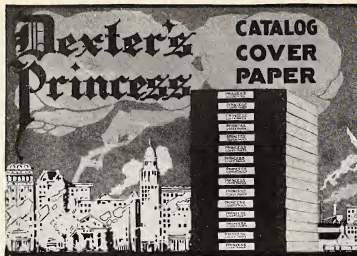
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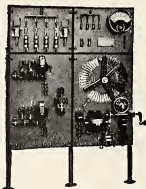
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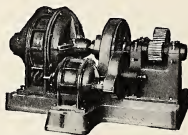
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The INLAND PRINTER



*The Leading Trade Journal of the World
in the Printing and Allied Industries*

APRIL, 1919

ANTICIPATING COMPLAINTS

If Conditions Make Good Service Difficult, Why Not Tell the Customer?

By G. D. CRAIN, Jr.



EVERYBODY agrees that complaints, like strong medicine, are often a good thing for the business, unpleasant as they may be at the time, and disagreeable as handling them often appears. Many complaints locate weak spots in the organization, and help the printer to bolster up his force in places which have needed strengthening, but which were not indicated until somebody let out a holler.

But, granting all this, why should complaints not be killed before they happen? Even if perfect service is not possible, why not anticipate the kick by telling the customer what the printer is up against, so that he will not expect one hundred per cent in the way of accuracy, speed and promptness?

Before insisting that such a plan would mean a confession of failure, and would be bad advertising, stop and think what you and other printers have been contending with for the past year or over. Not only has labor been scarce, but it has actually been constantly necessary to train new people to take the places of those who were called by the draft or who left for other reasons.

With the personnel of the working force constantly changing, the service of the best-run printing-shop has been interfered with, and there have been plenty of opportunities to slip up even on the jobs of the oldest customers. The latter, while knowing something of the situation, have doubtless had troubles of their own, and have not stopped to think that the printer has

been doing his best under difficulties. To advise the buyer of printing that the producer has had to overcome obstacles in order to maintain the former high standard of service would cause him to mingle charity with justice in passing on what he has been getting.

All of this, it should be suggested, applies particularly to the steady customer. The dependable accounts, which are on the books right along, are those that the printer is primarily concerned with, after all. The new business looks attractive, but the bread-and-butter trade consists of custom which comes without effort, and which for that very reason should have the best of service. The printer owes it to these customers to acquaint them with the conditions in the event that he feels himself slipping, and is not able to brag about the quality of the service that he is rendering under the handicap of existing difficulties.

A certain Chicago printer, who has a lot of big accounts, and who has always been noted for the high class of his output, recently came out frankly on this subject. He did not hesitate to tell the buyers who have favored him with their patronage what he was up against, but he gave details regarding the situation that impressed the facts in an unforgettable way. He did not apologize for poor service, but asked coöperation in reducing demands for the exceptional jobs, which tend to slow up the work and to increase the stress on the organization.

The printer referred to sent out a letter something like this to all of his regular customers:

"During the last six months the printing business has been undergoing a radical change, particularly from the standpoint of labor. This industry, which

employs to a great extent men within the draft ages, has contributed very largely to our fighters on land and sea; in our establishment alone our Roll of Honor shows that over twenty per cent of our men have enlisted; furthermore, the second draft will further deplete the supply of skilled printing-trades' mechanics, which even before the war was inadequate.

"We also wish to call to your attention the fact that in the majority of cases it is our best men who have signed up with Uncle Sam, and it is not possible to fill their positions with substitutes that are as efficient. Quite naturally, the net result of the labor of these new men is not as satisfactory to either you or ourselves.

"Another serious question today is that of errand boys, who are not only getting outlandish wages, but are very independent and unreliable. This condition has made it necessary in some cases for us to send three boys to secure the return of a single proof. We are trying every known expedient, even to hiring girls for this purpose. As a suggestion to relieve this situation, if you can anticipate your wants or combine your errands so that our messengers will make only the minimum of trips, or if, in urgent cases, you can have some one from your office call for and deliver proofs, you will find that it will greatly reduce inconveniences. We may not have a messenger at the particular time you call, and if you will look about your office you may find that you can spare some one very conveniently for the purpose.

"We have hesitated to present the above facts to our customers for fear that they may gain the impression that we can not take care of their wants, but this is not exactly true. We are in a position to take care of your requirements in every way; we only ask that you be considerate, bearing present conditions in mind.

"Permit us to impress upon you that we are not taking this as a means to apologize for our service, as it is our intention to maintain the usual standard and improve on it where possible. The facts as presented above exist to a greater or less extent in every printing-shop throughout the country, and are likely to get worse before they improve; therefore, we feel it is our duty to urge upon you the necessity of being mindful of this in your demands on us for the unusual. Skilled labor in this business can not be trained in a week or a month, and, therefore, the labor question with us is not a little one.

"The reputation this company has built for service will always be maintained. We still strive to accomplish the impossible for you when it is necessary, but on every other occasion we hope that you will be considerate of our problems."

The impression made by this letter was good, as investigation has demonstrated. Many customers who had been more or less irritated by the little delays

and mistakes which had crept into the work, and who had not taken the conditions into account, felt, after this straightforward rendition of the situation, that they ought to have congratulated themselves upon having as good service as that actually delivered. Thus the kicks which would have been made were eliminated altogether, and good feeling made to take the place of ill feeling. If a frank letter of this kind can accomplish definite results along these lines, isn't it worth while taking customers into your confidence?

Of course, this is assuming that the customer is more than a casual buyer of printing. A letter of this kind would hardly be written to the man who places an occasional order for letter-heads, or whose account seldom runs over a few dollars a month. It is directed rather to the big buyer, who has a catalogue, house-organ, bulletin, publication, or some other fairly regular work, and who is spending hundreds or thousands of dollars for printing, most of it going to the concern which sent out the letter of explanation. To such a buyer the explanation is enlightening and satisfactory, in so far as eliminating the necessity for a complaint is concerned. The facts furnish ample data by means of which to set at rest any complaints which might have been forthcoming and doubtless would have developed under ordinary conditions.

The matter of errand boys, referred to in the letter quoted above, is probably one of the most important, from the standpoint of the good-will of the customer, of any that could have been touched on. "I want what I want when I want it," was the pronouncement of a certain popular song a few years ago, and this is usually the attitude of the printer's customer. If he has copy, he expects that it shall be sent for without delay; if he has asked for proofs at a certain time, he is not inclined to accept excuses when they are not forthcoming; if corrected proofs are waiting for delivery to the printer, he is agitated if they are not sent for immediately.

The fact that boys of the age usually employed for this purpose were making men's wages in munition plants and other industries where the labor shortage has been acute has made it extremely difficult to get enough boys, and boys of the right kind have always been difficult to obtain; hence the suggestion that the customer help by using his own employees to carry copy and proofs back and forth was timely and sensible, and had the effect, in the case noted, of relieving the pressure on the "boy department."

The whole proposition at present is one demanding patience on the part of everybody concerned. Operating conditions in every kind of plant are difficult, and forbearance and coöperation are in order. A plain statement of facts, with a request that the customer meet the printer half way, seems to be the best remedy, if not for the printer's troubles, at least for any ill effects from them.

THE REVERSE TWIST

By MICHAEL GROSS



OW did you find business last week?" asked Cortley, as Strang walked into the salesroom bright and early Monday morning.

"I didn't find it at all," was Strang's laconic reply. "That's why I have decided not to *sell* any more printing — for a little while, at least."

"You haven't discovered a substitute for work, have you?" came Cortley's anxious question.

"I'm sorry to say I haven't," Strang smiled. "What I mean is that I am done with trying to *sell* anything to my customers at this time of the year. For the next few weeks I am going to give the game the reverse twist and *let them buy*."

"Could anything be lovelier?" exclaimed Cortley, in a tone of levity. "Why, that solves the whole problem of salesmanship. If you can't *sell* a man, let him *buy*. How simple!"

"You bet it is simple," agreed Strang, "and I've been simple, too, for not seeing the truth of the matter weeks ago. I am going to play my cards face up on the table in working this plan so that you boys can all see how the wheels go 'round — if they do."

Strang walked to his desk, opened a file box, and selected from it six cards. "Here are half a dozen customers of mine," he said, holding the slips out fan-shape, "each of whom has solemnly assured me, within the past week, that there was nothing in the way of printing that I could *sell* them. The trick now is to make them *buy*. If I can succeed in doing that, these men will not have to go back on their given word, and I will get orders just the same as usual.

"The first customer in this group," Strang continued, after a glance at the top card, "is the Telling-McDuff Tea Company, so I will start with them and see what we have that they can be made to buy. A moment's thought recalls to my mind the set of 'Tea Mailing Folders' we have just finished for the Far East Tea Company; also the series of folders we made a month ago for the Loring Company, who, too, are in the tea business."

Strang rang for a boy, and when the messenger appeared, sent him to the sample-room for specimens of each of the jobs he had mentioned. Then he picked up the telephone instrument, spoke a number into the mouthpiece, and a moment later asked to be allowed to speak to Mr. McDuff.

"Hello, Mr. McDuff," Strang said heartily, as the person he had asked for evidently came on the wire.

"This is Strang talking." A moment's pause, then, "Yes, I know you told me, the last time I called, that there was nothing I could sell you in the way of printing, so I am not going to try. But I've got to make a call in your building in about half an hour and, if you can spare a few minutes, I want to step in and show you some stuff that has just come off our presses. You may not be in the market for anything in my line, but I know darn well you are always interested in seeing a good piece of printing. I want your opinion on this stuff in particular, because it has been made up for fellows in a business similar to yours."

Mr. McDuff's answer was evidently satisfactory, for Strang, after listening a moment, said: "Yes, fifteen minutes will be plenty. I will be there at eleven sharp, together with my little bundle."

The star salesman hung up the receiver and then faced the boys. "So far, so good," he said. "Now to repeat the operation on the remaining five discouragers of rising young genius."

The second card bore the name of the Klene-All Soap Company, and again the boy was dispatched to the sample room, this time for specimens of all the "soap" printing he could find. While he was gone Strang called up the advertising manager of the Klene-All Company. The result of the conversation, after an almost identical "spiel" to that handed Mr. McDuff, was an appointment to step in and show the samples at eleven-thirty that morning.

The same procedure was then gone through for the other four concerns and in half an hour Strang had made engagements, the keeping of which would occupy him until four o'clock that afternoon.

"Well, this is as far as I can let you boys peep," Strang said, as, after making his final appointment, he hung up the receiver. "It is impossible to take you along with me, but if you will all be here at five this evening I will be glad to give you an 'earful' of everything that happened."

At half past four Strang returned to the office, to find the boys already gathered there and anxious to hear the story of the day's travels.

"How did you make out?" came the chorus of inquiries, at sight of the star salesman.

"The scheme succeeded beyond my wildest expectations," Strang answered enthusiastically. "Making each customer do his own buying is going to be even easier than I originally anticipated. Listen to how the thing worked out and see if you don't agree with me.

"You all saw the method I used to secure my appointments this morning. You may, perhaps, also

have noticed that I took pains to immediately assure each one of my customers, as soon as he picked up his receiver, that I knew I could not sell him anything in printing. I thus avoided the antagonism a buyer would naturally show on being solicited by a salesman directly after telling him that he needed nothing in the way of printed matter. This accomplished, I struck the note of flattery, told each man that I knew he was a good judge of printing and appreciated an artistic piece of work, and that my call was merely to get his expert opinion on some stuff we had done for another concern in his line.

"Note the two points I endeavored to link together here, for to have used either one alone might have led to a quick refusal. To tell a man, in cold blood, so to speak, that he is a fine judge of printing may sound a little 'raw.' To say that you want to show him specimens of work you have made for one of his competitors is also bad, for it gives the impression that you are trying to force him into a similar order. Use either one of these approaches by itself and the fact that you want something out of your man—that there is an ulterior motive in your telephoning him—seems to stick out of your conversation like a house on fire. But when you combine both statements, the words seem to fall more gracefully on the ear of a non-sellable buyer.

"I took the same pains to avoid giving the impression that I was after an order even when I got into my man's office. As you remember, I went out with six separate packages under my arm this morning, each containing samples of printing in one line of business. Each customer I called on saw only the contents of the particular package which held specimens in his own line—and his natural thought was that I had made my trip solely on his account.

"As soon as greetings were over, I laid my samples on each customer's desk and let him play with them for awhile. Not a syllable of sales talk did I let fall. Nor did I say a word unless I was asked a direct question. I just let my man sell himself—if he wanted to.

"Mr. McDuff, the first man I saw, looked over my tea samples and then asked several questions regarding the novelty folder we had made for the Far East people. Wanted to know what the cost of it had been, how it had been mailed out, and a lot of other information which showed me he was interested. But I made no attempt to 'cash in' on this interest. Finally he took the sample into another office—his partner's, I presume—and in a few moments came back to ask if I could leave the folder with him. I did, of course, and, whether he orders or not, I have a good excuse to keep after Mr. McDuff for the next week or two, something I could not have done before without the fear of giving offense.

"At the Klene-All Company, my second call, things broke a little more quickly and a great deal better.

Mr. Garvis, the advertising manager, looked over the samples I placed on his desk and, at the start, appeared but slightly interested. Suddenly he caught sight of that 'lubricating card' we made for the National Soap people—you know, the one showing the different oils and greases to be used on each make of car. Immediately his eyes brightened up, and right then and there I knew that I *had* Mr. Garvis, for the design he was looking at was a stock proposition and I could sell him at once—if he wanted to buy. But I said never a word.

"Finally Garvis picked up the card and drew my attention to it. 'If I was in the market at all, there is what I would buy,' he said, trying to impress me with the fact that he wasn't anxious about the matter at all. 'I think that card is the best medium of advertising that I have ever seen,' he went on, 'for a concern trying to reach the chauffeur by a direct route.'

"I knew the game could easily be spoiled by greed, so I held back, although I will admit it required some effort. 'The idea isn't bad,' I said, non-committally, and then, as if merely giving a point of information, I continued, 'especially in view of the fact that the design is a copyrighted one and that once we have sold it to a concern in a particular territory, no other house in the same district can buy it from us for love or money. However,' I ended up with a smile, 'that won't worry you if you're not buying.'

"But I could see that my mentioning the fact that only one concern in a given territory was able to buy the design had started Mr. Garvis a-worrying already. He evidently surmised, from my seeming unwillingness to force the stuff on him, that I already had some competitor of his half sold, and therefore was not anxious to make a sale—an impression, by the way, that I had aimed to form in his mind.

"What is your price for, say, ten thousand of these?' Garvis finally asked, in a tone of voice that he tried to make nonchalant.

"I gave him the price—just gave it to him—without embellishment or elaboration, and then waited for the order to fall. Sure enough, he pressed the buzzer under his desk and asked the girl who answered the call to find out if Mr. Fleming, the president, was in his office. The girl came back in a moment with an affirmative answer and Garvis, after excusing himself, took the card and went out. In ten minutes he returned.

"The last time you were here, if you remember,' he began (and, oh boy, I knew exactly what was coming) 'I told you we were not in the market for any printed matter. The condition still exists, but we would like to get the exclusive right in this territory for the distribution of these "lubrication cards." For that reason we will place an order now for ten thousand of them, giving you a delivery date, however, two months from today. Will that be satisfactory?'

"Say, did you ever ask a starving man whether a nice, juicy tenderloin steak, smothered with onions and with the gravy running all the way back to the kitchen was satisfactory? Well, that was about what Garvis' question amounted to. But I hemmed and I hawed and finally condescended to take the order. Then I left for my third appointment.

"The victim of call number three was the Nottingham Chemical Company, and it was here that I made an instantaneous hit with our 'trouble-detector' card. If you remember, that's the one we got up for the Wonder Medical Corporation, as an aid in enabling them to discover whether their customers were satisfied with the substitutes they were using in some of their preparations. It seems that the Nottingham people were up against the same state of affairs and, for the past few months, had been looking for a form similar to the one I showed them. Do you think it was necessary for me to sell the Nottingham Company five thousand of these cards? No. *They bought them.*

"My fifth call did not net me an order, but I received instructions to make up a sketch along the lines of one of my samples, and the chances are that the sale will go over. Even if it doesn't, I have a good opportunity to keep in touch with my man, a chance I would not have possessed had I been satisfied to take his 'You can't sell me anything now' for granted.

"The last appointment was the only one out of which I did not get even a bite. That sixth fellow really wasn't buying. Nor could I sell him. He had more printed matter on hand than we have in our pressroom, and he went to the trouble of taking me down into his cellar and showing the stuff to me.

"But that lone turn-down did not discourage me one bit. Out of a total of six calls I had landed two orders, received instructions to make up one sketch for approval, and nailed one promise of a future order. Surely a good enough record, you must all admit, for one day's work, especially among customers who had assured me that there was nothing I could sell them in the way of printing. But a glance around," Strang ended up, "convince me that it will be necessary to do even better tomorrow."

"Why?" came the query from three or four of the group.

"Because," Strang answered with a smile, "starting early tomorrow morning I will be up against a lot of competition from you boys. You're going out to make those customers who have been saying there was nothing you could sell them in printing *buy orders*, and it will therefore be up to me to beat the pace I set today. It won't do, you know, to let any of you fellows pile up a bigger total of sales than does the man who put you 'next' to the scheme."

HOW FAR IS A PROOFREADER RESPONSIBLE?

By MAE FAIRFIELD



HERE seems to be a wide difference of opinion as to just how far a proofreader is responsible. Should he always "follow copy," or, if the copy is incorrect and he notices inaccuracies here and there, what effort should he make to correct them? Is he to be free from blame if he does follow incorrect copy, or must he, as well as his firm, shoulder a share of the responsibility for an error?

A prominent publisher, not long since, asked what I thought about a proofreader's being responsible where a line from reprint copy, printed in flaming color from large type, read "Get ready for the spring drive," on work done in July. The job was spoiled, of course, because the line should have read "fall" instead of "spring." The wrathful publisher thought the proofreader was entirely to blame and discharged her.

This mistake might have happened through the stress of overwork, or it might have happened from a number of other causes, but the proofreader must have

been reading mechanically or she would have detected the error. An alert reader would at least have queried the word "spring," if the proof was to be submitted to the customer, which act would put the blame on the customer if he failed to change it on the proof. In the event the proof was not sent out, then, had the query been on the margin of the proof, it would have been incumbent on the foreman to take it up with some one in authority who had power to make the alteration. The reader, in this instance, was careless in that she blindly followed the copy. But, technically, of course, the author was to blame, though no wise printer would risk losing future orders by contending over it.

One mistake in my own experience was a very simple one. It was on some lithographed diplomas, the script lettering of which was hard to read, and I let it go through "Notre Name" College, instead of "Notre Dame." It ranks with me yet, though it happened a number of years ago, to think that the error cost me \$12.

Had I the light of later experience I would have quit rather than paid for that stock, because the error

did not result from carelessness but rather from over-work, and I shall always feel the injustice of the charge.

Where a proofreader is habitually careless he should be discharged, but where he does the very best he can the firm which employs him should take the responsibility for his mistakes, the same as it must do for mistakes in estimating, or any other "overhead" error. A proofreader's mistakes are not usually intentional, any more than those of other people.

The other day, in one of our large city offices, four serious errors in one job got as far as the pressroom, where they were detected and attention was called to them. The proprietor at once tried to place the blame, as it would have been a serious thing had the errors not been discovered. The proofreader contended that the job had never been through the proofroom, when the proprietor sneeringly remarked that *four* errors in one job was proof positive that it had been there.

The fact is, the proofreader, as well as the copyholder, should have had an identification mark, and in the absence of either of these marks the compositor would have been to blame for not sending the job into the proofroom, and in that event the proprietor should have apologized. This remark left a sting which any self-respecting proofreader might resent.

More errors in the proofroom result from fear than from lack of knowledge on the part of the proofreader. When the element of fear takes possession of the reader he may as well go home for the day. A cool, calm, undisturbed mental attitude is necessary to good proof-reading, and the foreman who storms and scolds and interrupts continually deserves just what he gets, poor proofreading.

In most up-to-date city offices information is at hand to verify discrepancies in copy. If not, then the information desk of any of our large newspapers or public libraries is available, and the careful proofreader will not "pass" what he thinks is wrong. Even when busy he will make a note of the query and, if necessary, take time outside of the regular office hours for verification.

The habit of criticizing an author's copy in that way is a good one; taking nothing for granted that he does not *know* will result in the proofreader's gaining a fund of useful information on a variety of subjects, and will train both his mind and his eye to look for mistakes.

Should a proofreader notice mistakes in grammar it is always his duty to correct them. Often copy is hastily, sometimes carelessly, prepared — sometimes, too, the writer is not posted on the rules of grammar — and the proofreader should be of helpful service in this respect, and it should be with a sense of satisfaction that the author finds that some critical eye has gone over his proof-sheets, trying conscientiously to have the text printed free from error.

But, on the other hand, a proofreader must never let his critical, sometimes faultfinding, mind try to distort or change from a customer's copy when certain language is used for force. Often a slang phrase — a colloquialism or a provincialism — is used by a writer for its advertising effect, and, in this event, it must not be interfered with. In fact, it is with rare good judgment and a careful pencil that a proofreader should change from what seems to be carefully prepared copy. He must look the sentence in the face, on all sides, and from every point of view, before he ruthlessly destroys the effect of a carefully prepared sales talk.

But when the day's work is ended — when a proofreader has done what he conscientiously believes to be right; when he knows he has neither been careless nor inattentive, and when he has done his best to make his work correct — the proofreader should not worry but should let the result rest.

If, perchance, some little inaccuracy goes through, he should not allow himself to become worked up over it, but should realize the truth that we all make mistakes and that so long as we are human we shall continue to make mistakes. Our duty as proofreaders consists simply in keeping mistakes at a minimum.

The firm, then, if it hires and keeps an inefficient proofreader, is responsible for his mistakes, and should tactfully call attention to them, instead of bullying or blustering, which only instills fear and makes him more liable to err. Sometimes judicious praise, carefully administered, will help him — for appreciation is necessary to good work. If, after repeated "callings," he fails to improve, the redress is always with the firm — he can be dismissed.

Some one has said, "When a lawyer makes mistakes he can appeal the case; when a doctor makes mistakes he buries them;" but when a proofreader makes mistakes he usually gets fired.

NEVER shirk from doing anything your business calls you to do. The man who is above his business may one day find his business above him.—*Drew*.

THE COUNTRY EDITOR—YESTERDAY AND TODAY

By MARGUERITE MARION JACKSON



THE country editor was a more picturesque character years ago, before business efficiency wormed its way into every profession and trade. Any one who could "stick" type, run an old-fashioned Washington hand or army press, and lock a form so the type wouldn't fall out, was eligible for the position of country editor.

The old-fashioned country editor, as a rule, was possessed of very little editorial ability; sometimes he was a good printer and more often not so good. He used either too much punctuation in his paragraphs, or none at all, and he was regarded as a joke by the majority of his townspeople.

The fact that he was often compelled to take vegetables, butter and eggs in place of money for advertising and subscriptions was no myth, and today, with the high cost of living, he might have built up a well-paying commission business.

Another supposition is that the old-fashioned country editor had an unquenchable appetite for that fluid which nowadays is sometimes called gasoline; and this was always the conclusion jumped at when the paper didn't appear on time.

The country editor of yesterday was his own advertising and circulation man, as well as compositor, reporter and job-printer. His only assistants were his wife and the printer's devil. If the former didn't like the business and religiously kept away from the office, and if the latter put in most of his time dreaming about the future, the editor was out of luck.

The popular method followed by the old-fashioned country editor in "writing up" the news that was to go into his paper was to dash off a few unintelligible lines on the back of an old envelope, or else "set" it up out of his head, at the cases. He was very careful to say nothing that would offend any one, because he knew he would hear from his wife if a subscription was stopped.

The country editor was a man with decided opinions, but he was wise not to express them too emphatically for fear of offending some of his advertisers. The only time he ever really "cut loose" was when there was some political issue at the capital at stake. He kept out of local politics and was content to confine himself to the birth of new citizens, the town idiot, the country doctor, the minister, the justice of the peace and those who died. These latter, in his publication, never died. They always "passed away."

Once in a while, in the old days, the country editor would undertake to express his own opinion or tell the truth, with the result that he was ridden out of town on a rail. Perhaps he was never heard of again until, years later, he loomed up as an editor-politician in the metropolis. Under such circumstances it took a great deal of persuasion for him to condescend to return to the town of his first endeavors for the purpose of delivering an address.

Fifty years ago the country editor who had ability didn't remain a country editor long, because he either grew discontented with his lot and took up some other line, or went to the city, where he got real returns for his honest efforts.

In those days you didn't look for a new, well-kept building when you hunted for the newspaper office. "The print-shop" it was called, and it was always found to be the most rickety building in town. The light was poor, and in summer the rays of the sun beat unmercifully through the windows, while in winter the wind howled and sifted snow through the cracks.

Once in a while, even now, you find a country editor of this type. He is usually tall and spare, with spectacles upon his nose. He has that stoop which is acquired only through years of leaning over the "cases" — and his very expression is one of self-pity. But his species is getting so rare that he will soon be relegated to a place with the other exhibits in the museum of curiosities.

In these days of cylinder presses, linotypes, card indexes and typewriters, the country editor of fifty years ago would be unable to recognize his successor in the clean-cut, debonair, alert young man who greets the chance caller at the newspaper office.

He may be wearing a college frat pin, and if the town is large enough, a bag of golf-sticks in the corner of his glassed-in office may betray the fact that he is a member of the country club. He follows every line of sport that throws him among people, and is a charter member of the tennis and ukulele clubs.

Notwithstanding, he attends to business in business hours. If his special line is writing, he employs some one he knows is competent to look after the business end of his newspaper. This may be his partner. If he is keener along the business side, and is aware of the fact that he can not write, he has sense enough to employ some one who can. This some one may be only a high school boy; and it may be the young lady who has aspirations to work on the big daily. She may get anywhere from \$6 to \$15 a week, especially if the paper is a semiweekly or triweekly.

Nowadays, in some of the larger country towns, the country editor may not even know the printing end of the game. He knows the business and editorial work thoroughly, so he employs a man as foreman of the shop who knows his business. Consequently it isn't absolutely necessary for the editor himself to be a practical printer.

However, there are yet some country editors who on the afternoon before press day can come in from a morning of collecting or soliciting and go out to the cases and set up an advertisement or run off some jobwork. If he is a practical printer he may come in at the noon hour, and instead of writing his story on the typewriter he will throw a couple of "pigs" into the melting-pot and "set up" his story on the machine while the regular operator is at lunch.

He doesn't keep up this pace throughout his career, as he is, through the force of circumstances, bound to buy a larger publication or enlarge his own paper; which means he will have neither the time nor inclination to bother with details. Then he will devote all his time to writing, and get another man for the shop.

The country editor of today occupies a more important place in his community than his predecessor. The business men are keen to see the advantages of publicity, and his name is always to be found on the board of directors of the Chamber of Commerce and Commercial Club. He is an ex-officio member of the City Council, Board of Education, the Library Board, the City Planning Committee and the Playground Commission (even the smallest towns now have their municipal playgrounds).

If there is to be a Fourth of July or Home Week celebration, the country editor is always on the committee of arrangements, and if some of the citizens desire a lyceum bureau, it is up to the country editor to write for literature.

The country editor today is recruited from five different sources:

1. The country town in which he grew up. He is usually the son of the editor, and he graduates to the city paper, later returning when he sees the business

possibilities of the country. Usually he marries a girl from the home town.

2. The city boy who, in the hunt for a profession or trade, drifts into the advertising and circulation department of a big daily paper. He stays long enough to become thoroughly identified with the newspaper game, and then buys a country newspaper.

3. The salesman from the wholesale paper house which has to take over a paper on account of an unpaid bill, running the paper temporarily until the company finds a buyer. The preference is given a man who wants his own paper, or who has an idea he would like to work for himself.

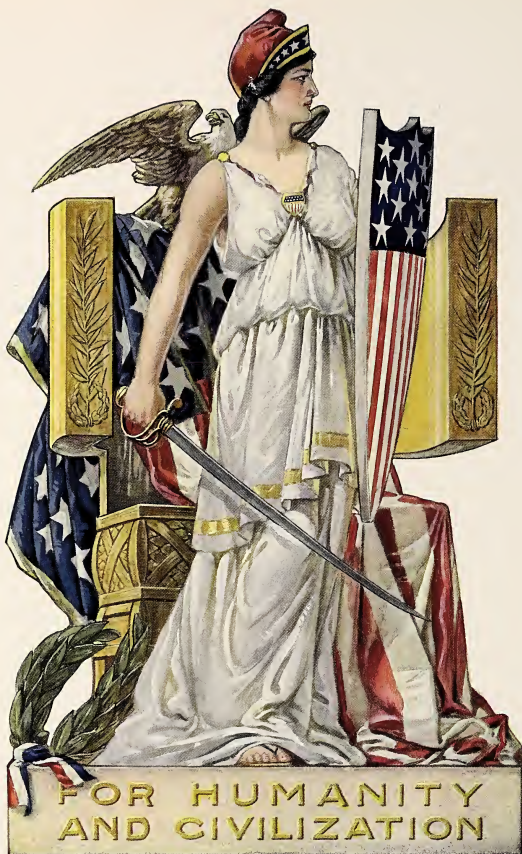
4. The city job-printer who feels that his trade is becoming overcrowded and who decides there is a better field in the country town.

5. The college boy who intends to make journalism his profession because he likes to write. He realizes he will be more independent and will get more experience in the country. He is of the type which usually owns a well-paying daily at forty, unless he has outgrown the country town and become a department head, or magazine writer.

Of course these divisions may have some exceptions, and I have in mind at the present time a country editor who worked up to a city publication and was a reporter in the city for five years. He went to the city with the idea of learning as much as he could about the newspaper game so that he could intelligently manage and edit the newspaper that his father and grandfather ran before him. He himself is progressive, and is now editing the family publication, which is one of the best country newspapers in the State. His diversion is magazine writing, but he places his newspaper ahead of everything else and has refused offers to return to the city.

The country editor of today is progressive, and, contrary to his predecessor, he takes an active part in politics and public affairs. Last but not least, he looks upon his newspaper as a good investment, and is more content than he would be working for some one else on a larger paper.

WHAT we do upon some great occasion will probably depend on what we already are; and what we are will be the result of previous years of self-discipline.—*H. P. Liddon.*



Justice and Right Remain Triumphant Over Might.

A splendid specimen of patriotic printing in four colors. The engravings from which this subject was printed were produced by the Photo-Chromotype Company, Philadelphia, and are used here by courtesy of the Hudson Printing Company, Boston, by which company they were used for a calendar with the addition of a tint background and a gold border, making a very effective and artistic specimen of printing. Process inks by Charles Helmuth, Incorporated. Printed by The Henry O. Shepard Company.



EDITORIAL

THE INLAND PRINTER is constantly in receipt of inquiries for information of various kinds, and it has been our custom to answer these inquiries by return mail so far as possible, though the work has grown to such proportions that it is frequently difficult for us to keep up with it. In very few instances have these requests been accompanied by the return postage, which fact has placed us under a rather heavy burden in rendering service that is worth considerable to those receiving it. It is our intention to continue this service so far as it is in our power to do so, but in the future, in order to secure replies by mail, requests for information must be accompanied by self-addressed stamped envelope.

In our last issue there appeared a short editorial regarding the efforts of some dealers in stocks and securities of a speculative nature to persuade holders of Liberty Bonds to exchange them and put them in investments of doubtful merit. During the past month our attention has been called to the efforts of the Federal Trade Commission to stamp out this practice. The commission has been investigating all cases that have been brought to its attention, and our readers are urged to give their assistance by reporting any persons or companies offering stocks and securities of a doubtful nature. Secure the names and addresses of such persons or companies, and, where possible, copies of their literature, and mail them promptly to the Federal Trade Commission, Washington, D. C.

ONCE again our Government comes to us and offers us the opportunity to secure a good, safe and sound investment — to place our money where it will come back to us with interest. In the Victory Liberty Loan, which will be launched during the coming month, the people of the country will again be asked to lend their money to the Government, receiving in return therefor notes running not over five years, and probably bearing a rate of interest that will prove more attractive than on the previous loans. The war has been brought to a successful conclusion, and now we must meet the debts that it was necessary to incur. These debts should be met cheerfully, and also promptly. With the same spirit of enthusiasm that was exhibited during the previous Liberty Loan campaigns the Victory Loan will go over the top in the customary American style, and the question as to the meeting of the debts will be answered. As a nation we have accomplished the seemingly impossible during the past two

years. We should all put our shoulders to the wheel and give the final push that will settle for all time the problem of wiping out the expenses that were necessary to accomplish the downfall of autocracy. When the call comes be ready to answer in the true American spirit.

Double Shift or More Equipment?

This question is asked by hundreds of printers every year, and seems no nearer settlement than it was a score of years ago. It has again been brought to the front by a New York correspondent, who writes to the editor of our Cost and Method department, requesting that we give our readers an opportunity to air their opinions on the subject. His letter follows:

*Editor, Cost and Method Department,
The Inland Printer:*

March 1, 1919.

Given a plant with equipment worth close to \$50,000 and doing an annual business of \$150,000, and confronted with the problem of handling an additional \$50,000 a year, business of a publication nature which does not require the finest character of work, is it sound financing or good business to add an additional \$20,000 worth of equipment to handle this business in the daytime, or put on a night-shift so that it may be handled without any substantial increase in the investment, while the overhead on the total business will be correspondingly decreased?

The opinions of your readers on this subject are invited.

We invite our readers to send us their candid opinions on this subject, setting forth the course they would recommend, together with the benefits to be derived from it, as well as their reasons for making their choice of the course they recommend. The editor of our Cost and Method department will collate the opinions received and the reasons set forth, and present them in a future issue, with his own opinion and reasons therefor.

Some Good Advice for the Newspaper Publisher.

"When prices begin to decline, stick to your advertising and circulation rates, but increase the quality of your publication so that you will continue to give the public its money's worth," is the advice recently given the newspaper men of Oklahoma by J. Roy Williams, publisher of the *McAlester News-Capital*.

After stating that the press in reconstruction has before it such opportunities as it has never enjoyed before, and there is little doubt but that it will measure up to them, Mr. Williams stated that "the duty of the press may be separated into two divisions: that which it owes to itself, and that which it owes to the public. In order to properly

meet its obligations to the public it must first discharge its duty to itself, in order that it may be a vigilant, self-respecting and self-reliant agent for righteousness that need fear no evil. This necessitates placing the press upon a thorough business basis. . . .

The war has tended to raise the standards, and it is to be hoped that the publisher will have the courage and foresight to maintain them. . . .

"Instead of lowering your prices when conditions again reach normal," continued Mr. Williams, "raise the quality of your product. . . . Any weekly newspaper worthy of the name is worth two dollars a year, and there is no newspaper with a circulation so small but that its space is worth fifteen cents an inch, minimum."

This is advice to which every publisher of a country weekly or a small-town daily paper should give careful consideration. It has been emphasized on too many occasions that the smaller newspapers have not been conducted along sound business lines, and that the publishers have not received recompense in proportion to the efforts they put forth, nor in proportion to their value to the community. That the local paper has its place in every community is a foregone conclusion. It has been demonstrated time and time again that the local paper is a necessity and that no town or city can make progress without it. Why, then, should not the publisher demand and receive a proper return for the efforts he puts forth in behalf of his locality?

It surely is to be hoped that the publishers will have the courage and foresight to maintain the higher standards that have been attained during the past year or two, retaining the rates that have been established and continuing to improve the quality of their product.

Some Absurdities of the Postal Laws.

The editor of *The Writer* sets forth in a recent issue what he terms "another example of the absurdities of the postal laws." We quote from his editorial as follows:

The postage rate on printed matter is 1 cent for each two ounces or fraction. "Miscellaneous printed matter" in a package weighing more than four pounds goes at the parcel-post rate—in the first two zones, 5 cents for the first pound and 1 cent for each additional pound. Under these rules the postage on a package of printed matter weighing three pounds fifteen ounces, sent one hundred and fifty miles, is 34 cents. If two ounces of printed matter are added, the package can be sent at the parcel-post rate, and the postage is reduced to 10 cents. Only a very unthrifty person would hesitate to add two ounces of printed matter to such a package, in order to save 24 cents postage.

If periodicals are included in the parcel-post package, however, they must not be complete, for there is a special postage rate on complete periodicals of 1 cent for four ounces—16 cents for four pounds. To get the advantage of the parcel-post rate on a package of "miscellaneous printed matter" weighing more than four pounds, something must be cut from each periodical included. To get the advantage of the 1-cent-for-four-ounces rate on periodicals sent in small packages, each periodical must be complete. Otherwise, the matter goes at the printed matter rate of 1 cent for two ounces. It is hard to see what difference it makes in the cost to the Government in handling whether the periodicals are complete or not.

Again, if a publisher sends a package of numbers of his publication to be delivered by carrier within the limits of his postal district, if each number of the periodical weighs no more than two ounces he must pay 1 cent postage on each copy; or, if each number weighs more than two ounces, 2 cents postage on each copy. When complete periodicals are sent by others than the publisher, however, the postage rate is 1 cent for each four ounces or fraction. For mailing a package of twelve *Writers*, weighing eighteen ounces, for local delivery by carrier, therefore, the publisher must pay 12 cents postage. Anybody else can mail the same package to be delivered in the same way for 5 cents. If each number of a periodical weighs two ounces, the publisher must pay 2 cents postage on each copy for local delivery by carrier, while anybody else can mail a copy to be delivered in the same way for 1 cent. What sense is there in that?

Another absurdity to be added to the list is a ruling sent out not long ago which rises out of the zoning system on second-class postage. This system makes it necessary for the publisher to pay one rate for the pages containing reading-matter, and another rate for the advertising pages, the latter rate increasing according to the zones. The ruling referred to states that "where a device or contrivance is advertised in a publication, any matter appearing in the reading columns with reference thereto is regarded as advertising, regardless of whether or not it is new."

This means that whenever a description of a new device—which is purely news-matter and information of general interest—appears in the reading columns of a journal and the name of the manufacturer is given, the advertising rate of postage must be paid for the page or portion of a page on which the item appears if the same manufacturer has an advertisement in the same issue. If there is no advertisement used by the manufacturer, the item containing the description goes at the reading-matter rate.

This ruling has also led to the classification of all news items in which the name of an advertiser appears as advertising and subject to the advertising rates of postage, whether or not the item bears any reference to the devices manufactured and advertised. It has also been applied to book reviews where the name of the publisher is given.

Of course, the ruling has its redeeming features, for it is also stated that "matter concerning a device or contrivance should, in order not to be brought within the term 'advertising' within the meaning of the law, be confined to a mere description of it and its important features, and should not be so written as to constitute a 'puff' or commendation. In other words, the matter should be free from all promotive or advertising purposes." Nevertheless, even with this section included the ruling is rather discriminating, and it is practically out of the question to know where to draw the line.

It seems that the only thing publishers can do is to suffer in silence until some wise mind can be found to free the postal regulations and requirements from some of these absurdities and inconsistencies. In the meantime, we can not forget that the zone system of second-class postage is still in existence, though it is to be hoped that the not far distant future will see the press of the country relieved from this perpetual nightmare.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"The Inland Printer" Appreciated by the Boys in France.

To the Editor:

CHAUMONT, HAUTE MARNE.

The printers of the Adjutant General's printing department, General Headquarters, American Expeditionary Forces, France, are desirous of expressing appreciation of the helpful pages of THE INLAND PRINTER. Through it we are kept posted on what is being done in the craft over there, for our work here is of an entirely different nature, namely, general orders, bulletins, booklets, blanks, etc. Also it is a great help to the "join the army and learn a trade" class.

A. G. PRINTERS,
By Corporal Jerome Kalous.

The Color Question.

To the Editor:

CINCINNATI, OHIO.

When a man is caught in the act of contrasting colors he is sure to be successful, it matters not what two colors he places together. But to be serious, why should any *one* color be called a *contrasting* color to some other color, when the fact is that a *contrast* exists between any *one* color and *every other* color, when they are seen together, without regard to hue, tone or shade? It is simply a question of degree. The contrast may be *very slight*, *slight*, *medium*, *strong* or *violent*. And yet, Mr. E. C. Andrews persists in calling certain colors *contrasting* colors. Heretofore, I have understood the writer to mean *complementary* colors, but now he includes some other colors — for in speaking of *red*, he says: "Both blue and green are *contrasting* colors." This seems to be a sort of a ribbon counter designation and should have no place in *scientific* color instruction, because it has no definite meaning, and therefore only serves to muddy the stream of color knowledge.

Writers upon color have at different times tried to establish some scientific system based upon "*precise data*," with tables and what-not formed of mathematically *exact* calculations and measurements, illustrated with original diagrams galore, all for the purpose of *simplifying* the work of the printer in his efforts to obtain color harmony. The printer who uses colors, as well as the artist, does not *need* to know, and does not *want* to know, *all* the scientific facts concerning color, but only those facts which have a direct bearing upon the esthetic and physical use of colors. They don't want to be handicapped by being obliged to wade through a mass of words and scientific terms before they can get some little truth that they want to use. This is a day of freedom from burdensome rules, and men desire to reach their objectives by the short cut and don't want to be obliged to take the long way around — they haven't the time.

To produce a harmonious color arrangement is not a mathematical question at all. No *fixed* rules can be successfully applied. At best, any *rule* must be *flexible* to meet the fact that color itself is a variable thing — appearing different under different conditions of light and surroundings. Har-

mony does not depend upon exact measurements nor the mere combining of certain colors. One man may select three colors and arrange them in a design which will be perfectly harmonious. Another man may take the same three colors and arrange them in a design which will not be harmonious. In the first case the surface distribution of the colors has been made with a proper regard for the brilliance of one, the depth of another, and the lightness of the third, so that the artist gets a harmonious contrast of tones as well as a harmonious contrast of colors.

In the second case the surface distribution of colors was not good, the surface area of one color being ten times what it should be, and of another, one-tenth of what it ought to be, thus destroying the tonal relations of the color scheme, which must be well balanced to make a color arrangement artistic.

A number of colors that do not combine well may be equally distributed in a design with a result that is discordant. The same colors may be arranged in another design so as to produce a fairly harmonious result.

It seems to me that the efforts to establish so many different so-called scientific rules for the production of color harmonies has a tendency to bring about a complicated condition of "*confusion worse confounded*" in the minds of those who really desire to use colors intelligently.

J. F. EARHART.

A SUGGESTION FOR SECURING SOME NEW BUSINESS.

BY JACK EDWARDS.

Many business houses that advertise in newspapers quite extensively use but a solitary form and size of advertisement in all the papers through which they seek to attract attention to their claims. Such firms, when submitting advertisement copy to a newspaper, usually send it in the form of a clipping from another paper, and enclose a letter requesting that the clipping be reproduced exactly — or as nearly as possible with the means at hand — in size and appearance.

A plan that does away with the bother of enclosing a fresh clipping and typewriting a new letter of instruction each time is to have the stereotyped advertisement printed permanently on the letter-head of the company seeking publicity, under a printed paragraph to this effect:

Please insert a duplicate of the following advertisement — confining it to the same size and using, if possible, the same size and face of type — in your issue of — and charge to our account.

The printer who is looking for work of this sort should be able to line up quite a number of good prospects — especially real-estate dealers — by perusing the advertising columns of a number of publications during his leisure moments. And it should not prove very difficult to convince such prospects of the merits of his proposition that they should have such printing done, for it will effect a great saving in time, money and annoyance for the buyer.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

For valuable assistance rendered during the war, knighthood has been bestowed upon W. A. Waterlow, of the printing-house of Waterlow Brothers & Layton, of London.

THE British Industries Fair, under the auspices of the Board of Trade, was again held this year at the London Dock, Pennington street, E., from February 24 to March 7. Many well-known printing and stationery trade firms were represented.

It is said on good authority that 11 pence (22 cents) is the lowest price at which Scottish mills can at the present time afford to make ordinary printing and writing papers. They have practically no esparto to work upon, and to keep up their quality they have to use a more valuable material.

THE Glendinning antimony mines in Dumfriesshire are being reopened by a syndicate. They were last worked about thirty years ago, but the conditions of operation are now so much better that it is believed to be profitable to work them again. The news should be interesting to typefounders.

AN agreement has been reached between the interested associations of employers and work-people regarding the standardization of the wages of female press-feeders. Beginning with a wage of 18 shillings (\$4.38) per week at the age of eighteen, a girl receives half-yearly increases until she is twenty-one, after which the rate is to be 40 shillings (\$9.73). An agreement was also made respecting the deductions to be made from the full men's rate in the case of females not doing the whole of a man's work, such as washing up, lifting, etc.

IN connection with the so-called "Decimal System of Paper Weights," a proposition which was treated in the last January issue of THE INLAND PRINTER, it is interesting to note that — instead of basing such a system on the weight of 1,000 square inches of paper in thousandths of a pound — the system of standardized paper-sizes now proposed for adoption in England has as an adjunct the determination of the paper substance (or weight) by grams per square meter. The "substance numbers" range as follows: 30, 40, 50, 60, 70, 80, 90, 100, 120 and 140 — these indicating the weight in grams per square meter.

GERMANY.

THE press in Berlin has had much to endure under the attempts of the Spartacans to usurp to themselves the running of the government. During the rioting in the early part of January the Spartacans were successful in capturing the Wolff Telegraph Bureau, the printing-offices of the houses of Mosse, Ullstein and Büxenstein, and to prevent for a week the publication of the newspapers issued by these concerns. The noted Scherl publishing-house was lucky enough to escape trouble through the assistance of a number of loyal marines. The government concluded, after all attempts at securing a peaceful agreement with the Independent Socialists and the Spartacans had failed, to oppose them with military operations. The fighting which followed was of the severest sort and resulted in the partial destruction of the newspaper buildings. From an account of the fighting we cite that on the afternoon of January 11 the government troops proceeded to retake the Mosse building and the Wolff Bureau. They planted machine-guns in the streets, not only in line with these places, but also the Ullstein office, and that of *Vorwärts*, the noted Socialist journal. The fight lasted till 11 o'clock the next day (Sunday), and was conducted with cannons, rifles, machine-guns, hand-grenades and mine-throwers. The fighting was maintained from the roofs of houses as well as on the streets. The end came when the mines were effective in bursting down the fronts of the beleaguered houses, enabling the troops to enter and subdue

the combatants gathered therein. It is estimated that some three hundred dead and wounded lay under the ruins. The Spartacans had destroyed nearly all the typesetting machines and printing-presses. They attempted to burn up a large amount of provender which they had stored in the editorial rooms, but the victors came in time to put out the fire. The safe of the Büxenstein office was found to have been robbed of its contents, and the Wolff Bureau plundered of valuables.

SWITZERLAND.

THIS year marks the one hundred and fortieth anniversary of the *Neue Zürcher Zeitung*, published at Zurich.

UNDER governmental regulation, inaugurated February 15, a reduction in the size of bills of lading for rail and boat shipments is established. After the above date no more may be printed of the old sizes.

ITALY.

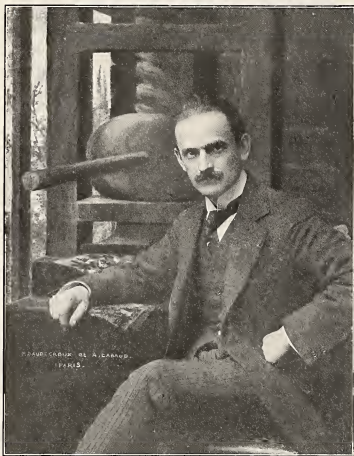
EARLY in February there was a general strike of the typographic trade, because of the refusal of the Rome newspaper publishers to grant the eight-hour day and an increase of salary.

FRANCE.

THE Government has conferred the decoration of Chevalier of the Legion of Honor upon Frank Dilonot, president of the Association of Foreign Press Correspondents in the United States.

INDIA.

It is reported that millions of pounds of tanned skins (many suitable for bookbinding) are going to waste in Indian ports because of the lack of shipping facilities.



Coquemere, the Distinguished Master Printer of Paris.

Some of the excellent examples of patriotic printing produced by M. Coquemere have been reproduced in the columns of THE INLAND PRINTER during the past year or two, and we take pleasure in presenting to our readers the above portrait of this distinguished French printer.

Collectanea Typographica



By HENRY LEWIS BULLEN

Success is only doing well
And with a master touch
The little tasks that others think
Do not amount to much.

* * * * *

A Learned Compositor.

WILLIAM W. TURNER was brought from England in 1818 when eight years of age. His parents were poor, and he had received just enough schooling to make him eager for more when he was apprenticed to a printer. As a pressman he learned German from a German roller boy. While yet a compositor, in 1838, he assisted the professor of the Oriental languages in the University of the City of New York in editing and compiling a "Critical Grammar of the Hebrew Language." The eminent author, Professor Nordheimer, has this to say of Turner in the preface:

The author takes pleasure thus publicly to render his acknowledgments to his friend William W. Turner for his constant and essential aid in both the literary and typographical execution of the present work. . . Indeed, without this assistance the work could not have appeared. . . At the same time he may be allowed the gratification of introducing to the literary public this young gentleman, whose great talents and extraordinary zeal for learning have enabled him, while in the daily practice of his profession as a printer, to make uncommon progress in philological pursuits.

Shortly after this introduction to the scholarly world was printed, Turner was appointed librarian of the New York University. Later he was instructor in Hebrew and cognate languages in the Union Theological Seminary in New York, and in 1852 was appointed librarian of the Patent Office in Washington, where his knowledge of languages was of great utility. He translated many scientific works, wrote a grammar and dictionary of the Dakotah language, and was a leading authority and most active worker in his chosen field. He died in 1859, a great figure in the learned circles of America, and ever attentive to the typographic excellence of whatever works he edited or caused to be printed.



The Right Hon. John Barber, 1676-1741.

Distinguished typographer, of London; city printer, 1710-1723; alderman, 1724; high sheriff, 1729; Lord Mayor, 1733. The son of a barber, by diligence in printing he achieved all the honors possible to a citizen of London; became wealthy; "a constant benefactor to the poor, he preserved his integrity and discharged the duties of an upright magistrate in the most corrupt of times." Shortly after his death "The Life of Alderman Barber" was published. This was followed by a scurrilous volume, written in 1741 by or for the enemies his vigilance in the public interests had cultivated, entitled, "An Imperial History of the Life, Character, Amours, Travels and Transactions of Mr. John Barber, City printer, councilman, alderman and Lord Mayor of London." The portrait printed here is a reproduction of a portrait in oil in the Guildhall, London.

Prohibition.

We are more or less excited about the prohibition of intoxicating beverages, but the world will go onward with or without them. Prohibit chairs: the Orientals have lived luxuriously without them. Prohibit milk: the Burmese millions have lived for centuries without drinking milk. Prohibit chimneys: chimneys were invented after typography, and the Caesars, Socrates, Alexander and Cicero got along without them. Prohibit window glass: the first text-book of printing (Moxon, 1683) informs us that the printing-houses in Europe used oiled paper instead of glass to let in the light in adverse weather.

But, observe this carefully: Prohibit "the manufacture, sale, possession or transportation" of Printing, and the

world will go to ruin, physically and mentally. In the third century of the Christian era, the authorities prohibited the circulation of books other than one book and commentaries on it, and immediately the Greco-Roman civilization began to retrograde. In two centuries it was a wreck. The Roman Empire fell. The Dark Ages prevailed for a thousand years. Again in China: certain wise men, led by the great Confucius, thought that all knowledge had been attained. They taught that, for the future, scholarship should consist of reading and memorizing the Chinese classics selected by Confucius and his disciples. That was five centuries before the Christian era. The result was the virtual prohibition of the printing of new books. The other result was that the Chinese intelligence became stereotyped, decadent, and China is only now beginning in our time, mainly through contact with and use of occidental printing, to emerge from her Dark Ages. The Dark Ages of Europe and China were solely the result of the withdrawal of mental sustenance from the people. Again in Western Asia and Northern Africa, where learning flourished after it had become moribund in Europe: certain wise men decreed that the Koran was the all-sufficient book of knowledge. The Mohammedans were saturated with the Koran and other books were prohibited. Civilization fled to lands where the antiprobibitionists of books were gaining strength, and the sand deserts encroached upon and demolished great centers of population; millions of the descendants of people who once lived in grandeur now live in hovels, and nations which once ruled the world are now not averse to having the United States (which has existed only one century to their hundreds of centuries) accept a mandate to govern them, with the aid of a generous army and a benevolent navy, manned by men from a country which enjoys the blessings of the free use of printing. For those who would live the life of men made in the spiritual image and likeness of God the most essential art and industry is Printing.



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Cost Versus Value.

In common with the rest of humanity, the printer is apt to be misled by comparing the cost of the various improved machines and attachments offered him without considering their real value to him as profit producers.

For instance, a printer in a small city where labor was very scarce decided that he needed an automatic feeder for one of his presses or a rapid automatic press to handle the work he was doing. He, therefore, wrote to all the manufacturers of feeders and of self-feeding presses and asked for prices on the size of machine that he thought he needed. Of course, he was soon visited by the representatives of the manufacturers, each of whom endeavored to persuade him that the one and only salvation of his business was the purchase of the device offered by the speaker.

After getting all the data as to price, capacity, speed, power and production that he could, he decided upon one of the highest priced of the lot and ordered it. As soon as he had done so he was deluged with such an amount of criticism from his friends, as well as from the salesmen of the devices and also his best customers that he felt in duty bound to defend himself for his action. Here is what he said:

"While I might have bought a machine that was intended to do the same work as the one I did buy and which was priced almost fifty per cent less, I did not do so because I considered that the real question at issue was not the first price, but the final price of the product. The machine I bought has a record of giving continuous service with a minimum of repairs, is so constructed as to be safe for the operator, does not require a specialist to run it, is easily adaptable to several classes of work and specially fitted for the work I am doing. I considered that the extra money spent at first will be returned many fold before the time that it will be necessary to discard this machine for a later pattern, and also that this class of machine has been bringing a larger fraction of the new price when offered for sale as a used machine."

Here is something for buyers of printing-machines to consider. The machine that is offered at the lower price may be the most expensive before the time that it must be replaced by another. The true value of any machine is its possibility as a producer, and its true cost the total of keeping it in good running order until the time of discard. The machine that saves \$500 at the time of purchase and costs an extra hundred per year to keep it up must give a large extra product to keep it from being the more costly of the two.

The true value of a machine is its ability to reduce the cost of the unit of production. The press that can save ten cents per thousand impressions will pay for itself long before it is time to replace it, even though it costs twenty-five per cent more at the time of purchase. The true value of a machine is its earning value, which is governed by its ease of handling and productive capacity.

The machine that is limited to certain kinds of work and requires expensive attachments or intricate adjustments to enable it to handle the general run of work in the shop will soon pile up costs and greatly reduce its earning capacity and value.

This brings us to the point that the principal thing in deciding between machines is whether the difference in cost is warranted by increased earning capacity, and by earning capacity we mean profit-producing ability. The machine that runs fast by an enormous consumption of power and gives a big output with extra or specialized labor at a higher cost may be less valuable than the machine that costs more but can be run by ordinary labor and gives a product at a lower cost per unit of production.

On Hand or in Process.

Remember that line in your insurance policy which covers the goods on hand, "manufactured and not delivered and in process of manufacture."

When you take your monthly or quarterly inventory do you verify the figures representing these goods? Are your cost accounts so kept that in case of fire in your plant tonight you could positively state the value of the goods on hand and in process?

If your cost system is kept as it should be it will enable you to state positively the exact cost of every job in the house at the close of every day. Not that you will always want to do it, but the day may come when you will, and the being ready does not cost anything if your cost system is working right.

It is understood that the cost clerk enters the time spent on each job upon the job records each morning as the daily time-tickets are checked up. This is an essential of a correct cost system. Delaying this is only piling up trouble and increasing the cost of handling the system.

Every time-ticket of every workman and every machine should be in the hands of the foreman or the time clerk each evening before they leave the plant, and they should see that they are placed in a safe place — either in the office safe or in the vault. This may seem like asking too much, but we have just learned of a plant in which there was a fire that destroyed the bindery and composing-room and damaged the presses, and the loss of a number of time-tickets prevented the recovery of a considerable sum for work placed on unfinished jobs.

In this plant the employees had become somewhat lax in filing their time-tickets, often leaving them lying upon their cases or work-benches until next morning—and sometimes until the time clerk went after them. This led to delay on the part of the time clerk, who got to leaving the entering of the time upon the job records until a day or two later. At the time of the fire there were practically two days' time-slips scattered about the plant which were lost or destroyed. These represented work that should have sold for about \$2,000, but as it

was not possible to charge it up except by guess, the insurance company's representatives refused to allow it to be counted in the loss.

One of the most important factors in cost-keeping is promptness. Every item should be entered on the job records and then transferred to the daily time summaries and the department summaries the day after it is used. We know of one plant where the time-slips are sent in and charged up twice a day. It does not make any more work, or very little, in this plant, which handles a large number of small jobs, many of which are delivered the same day.

Recently, we were appraised for a purchaser of a printing-plant in which the cost system had been neglected for several months and it was impossible to ascertain with exactness the cost of the uncompleted work on hand, which the seller claimed to be about \$4,000, but for which the buyer refused to pay more than \$1,000. A physical examination showed what appeared to be about half the amount claimed, not including such things as authors' alterations, and press-proofs and color trials, which the seller declared had been made and were chargeable. The result was that \$2,500 was agreed upon, and neither of the parties was satisfied.

Of course, you may never have a fire, and you have no idea of selling out, but you do have to bill your work in such a way as to make a profit and at the same time satisfy your customer, and you can not do either justly and fairly if you do not know at the end of each month just how much business you are carrying over in an unfinished state and to just what jobs it belongs. A prominent printer once remarked that until he began to figure up the work done on jobs in process he imagined that he was carrying about \$600 per month in composition held for various reasons, but that to his great surprise he found that his composing-room had over \$3,000 worth of work done for which proofs were out, in some cases for six months; while in the pressroom and bindery he found more than that much tied up in sheets representing parts of catalogues and books that were being delayed because the final sheet could not be finished for some good cause.

This large amount of \$6,000 was capital tied up, for which he had been getting no return because he did not realize it was there. Needless to say it was promptly added to the amount of investment in business capital and interest charged against it. As he expressed it, "\$30 per month for interest is not much, but there is no reason why this firm should throw it away."

The True Costs.

The printers of the United States, and also those of Great Britain, are busily engaged in the search for true costs, in order that competition may be fairer and the credit of the printer as a business man increased.

Each month the various printers' organizations are collating data and compiling average hour-costs for the different operations in a printing-plant—a most difficult task under present conditions.

Yet hardly a week passes that we do not receive from some printer a screed about the way he has succeeded in dodging the requirements of the cost system and getting by without doing the work required to keep the system properly—and this is not always from the small printer, by any means.

Needless to say, such printers do not know their true costs, and are simply doping themselves into feeling secure in the face of grave danger.

In times like these, when everything is so unsettled in price, and when material and labor are both uncertain in supply and quality, it is the man who keeps his Standard cost system in good working order who knows what his true costs are.

They change from month to month, and last year's record is of less value than ever before as a guide to this year's prices.

The true costs of today are from fifty to two hundred per cent higher than they were in 1916, and yet some foolish printers are trying to sell on 1916 price-lists.

Find your true costs, compare them with the published averages, and if there is much difference, go over yours again and make sure that nothing has been omitted or charged to the wrong department or job.

Do not forget that the thing which you sell the cheapest you will sell the most of, and if you have made a mistake the loss will keep on growing, while a mistakenly high price will handicap you in competition.

Get your true costs and believe in them thoroughly, then refuse to sell without a profit.

A Familiar Job.

It is some time since we published detailed estimates, and we had practically decided not to do so until the rapidly fluctuating costs of the present day had found their level and showed some indication of being permanent; but here is a case that seems to be the exception to the rule.

Every printer is familiar with the little weekly program of the church activities, composed of four or eight pages, most often four, which the people who are running the church expect to get at a very low price, because—oh, for most any reason or none at all.

A much worried correspondent asks us to give just this one estimate, and sends in more complete data than we generally receive, so we have decided to give the actual figures on a job that was handled by a personal friend who allowed us to examine his records on the job.

There were five hundred copies weekly, four pages $5\frac{1}{2}$ by 8 inches in size. They consisted of a title with a cut of the church, two pages of reading-matter, and a page of officers, committees, meetings, etc., set in six-point. The reading-matter was set in eight-point leaded.

This job was done for a full year of fifty-two issues. The figures given below, taken from the actual job records, will show how deceptive these jobs are.

Pages one and four were supposed to be kept standing and to have few or no alterations, but that really was not so. There was hardly a month that there was not an hour on one or the other of these pages. This prevented the utilization of the idea of running up the outside pages for several numbers in advance.

The following figures show the cost record for the whole year, as the cost varied as much as twenty per cent from month to month:

Stock, $3\frac{1}{2}$ reams 32 by 44, 80-pound Super.....	\$28.00
Handling and cutting stock, 5 hours at \$1.50.....	7.50
Composition, hand, 530 hours at \$1.60.....	662.40
Lock-up 100 forms, 20 hours at \$1.60.....	32.00
Make-ready on job-press, 100 forms, at 40 cents.....	40.00
Running 2 lots of 500 each week—52,000.....	52.00
Ink (estimated).....	5.00
Folding 52 lots of 500, at 25 cents.....	13.00
Packing and delivery, 25 cents per week.....	13.00

This gives a total cost for the year of.....\$1,152.90

Add twenty-five per cent for profit.....288.22

Correct selling price.....\$1,441.12

This gives a price of \$29.63 per issue on the average. The highest cost for a single issue was \$33.65, which was for the first issue.

The printer who did this job had promised to give it to the church (his own) for cost, and not knowing the cost had billed them at \$15 per issue. When he installed a cost system about the middle of the year and found out how much he was losing he felt like kicking himself. When the trustees came in and told him that they must have a lower price or they would take the job to another printer, who had bid \$10 per week, he was so glad that he almost laughed in their faces.

MACHINE COMPOSITION

BY F. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Ejector-Blade Controller-Rod Was Bent.

A Chicago operator advises us regarding a trouble experienced with a Model 8, on which he was unable to advance the ejectors into the mold-cell to determine if blades of correct width were in use. The trouble was more noticeable on thirteen and twenty em measures. This trouble doubtless was due to the pin on the ejector-blade controller not matching with the grooves in which blade-links move. An examination showed that the rod that operates the ejector-blade controller was bent and after it was straightened and replaced no further trouble was experienced on any measure. This rod is invariably bent by the operator trying to force a change of blades while the pin of the controller is forward in the groove of the blade-link. No movement of controller should be attempted unless ejector is back full distance.

Obscure Cause of No Response Corrected.

An Iowa operator writes: "Your letter regarding trouble of matrices failing to respond to touch of key-button has been received. Your suggestion to remove spring on pivot end of keyboard cam-frame and stretch was a remedy for the trouble caused by some of the characters that have been annoying me for a couple of weeks. I made a screw-driver to fit over the ends of these little plungers, with which I tightened three or four others that had commenced to fail, but in the case of the '9' mentioned in my first letter I replaced with a new cam (complete) and also stretched and tightened the spring; this seems to have been the character of the difficulty, as I also thought perhaps through long use that the rubber roll might be small enough to lack in height when this particular cam was used—but such was not the case, as I put on a new one with no benefit. The cam I replaced on the '9' was defective in some way. While it spun perfectly smooth and true, I believe the slot in the pivot end was too wide and was binding when it should return from 'high' to 'normal' position, thus making both the up-stroke and the return uncertain. Thanks for your suggestion, as it not only was direct, in my case, but put me 'next' to additional benefit I was able to work out."

Damage to Liners May Be Avoided.

A Michigan operator submits a damaged left-hand liner and writes as follows: "The liner enclosed was damaged on our Model 8. It appears that the blade must be drawn into the mold after a change is made, and, as there is some play in the disk-driving mechanism when the machine is normal, the blade often nips a piece off the left liner. Is there a part that can be attached to the cam to hold the ejector out of the mold and still permit the cams to start when a line it sent away? Kindly send a diagram with price of part. Is it possible to have the liner repaired?"

Answer.—The cause of the damage done to liners may be obviated if your machine has a shoe just forward of the short mold-turning segment. When the cams are in normal position,

the facing of the mold-turning bevel-pinion should have contact with this shoe. If you find on examination that there is play at this point you may correct the condition by turning on the two bushings found under the screws that attach the shoe to the cam. When this is done the mold will have little or no play and should stabilize its position in front of the ejector-blade. If your machine has no shoe forward of the short segment you may avoid damage to the liners by discontinuing the ejector safety device. To do this the following parts may be applied instead: BB-417, BB-419 and C-1177. These parts cost \$1.60, and after they are applied you should not be troubled further by damaged liners as it will not be necessary to draw the ejector into the mold before starting the machine. The liner can not be repaired; it may, however, be cut for other slug lengths.

Chilled Face on Slug Due to Current.

A Minnesota publisher submits a number of slugs which have perfect bodies but show a slight defect of face, due, perhaps, to a chilled mouthpiece. The letter reads in part as follows: "Enclosed herewith are slugs cast from electrically heated metal-pot. The machine has been in use only three or four months. You will notice that two of the slugs appear to have perfect bases, the other two have been trimmed smooth and bright on the bottom. The machine will go along casting perfect slugs, or slugs with a base trimmed properly, when all of a sudden it will begin to trim the slugs bright on the bottom. In a short time, then, a squirt will occur. We have had several expert machinists study the difficulty, but they do not appear to be able to correct the trouble. We would like to have suggestions from you toward correcting the trouble."

Answer.—We advise that you take the matter up with the electrical engineer of the power-house that supplies you with electric current. This individual, with the aid of the instruction-book furnished with the pot, together with the blue-print which is pasted in the panel box, will be able to trace out your trouble, which is not functional with the pot, but may be associated with the current. At this distance, and without a personal examination, it would be presumptuous on our part to diagnose your trouble. However, we believe from appearances of the slugs, and the description you furnished of the trouble, that the electrical engineer from the power-house will be able to trace out the cause of your trouble and remedy it.

To Readjust the Delivery-Lever Cam-Roller Arm.

A correspondent desires an explanation as to how an adjustment can be made of the delivery-lever cam-roller arm after it has slipped on its shaft. He states that the explanation in the "Mechanism of the Linotype" is not clear to him and wishes us to amplify the explanation found in that book. He further states that recently he had the cam-roller arm slip, caused by a thick matrix falling into the lower part of the delivery channel and it was caught by the delivery-slide long

finger on its return to normal position. This occasioned considerable loss of time at a critical period of the day.

Answer.—We consider the explanation given in "The Mechanism of the Linotype" fully adequate to cover the readjustment of a slipped cam-roller arm, although it is written in general terms only. The following explanation will show the manner of slipping from several causes and the manner of correcting. As the movement of the delivery-slide to the left is by spring action or force, an interference with its motion will not cause any disturbance. If the return motion, which is by cam action, is interfered with by positive resistance, the delivery-lever link should disengage from its screw. How-

ever, the arm will cause the delivery-slide to fail to lock, or may cause the short finger of the slide to press the chute of the spaceband box slightly to the right. Both of these conditions are wrong. If the slide locks just back of its pawl with a slight movement to the left, that is all that is desired.

REDUCE CHINA'S ALPHABET BY 10,000 OR MORE CHARACTERS.

Before the recent introduction in China of phonetic writing, which requires but thirty-nine signs or letters, the type-case shown in the accompanying illustration was typical of the



A COMPOSITOR'S NIGHTMARE.

The old-time Chinese type-case with thousands upon thousands of characters. The Chinese alphabet has recently been simplified and reduced to thirty-nine characters.

ever, this does not always happen, and, as a result, the cam-roller arm slips on its shaft. To return it to its relative position with the delivery-slide is the object of its readjustment. To understand what is meant by relative position we will call attention to the cam-roller on the arm and its position when the delivery-slide is full distance to the left. The slide stops against the adjusting-screw near the left side of the face plate. The roller in the arm pushes the stopping-pawl off the upper stop-lever with a clearance of about $\frac{1}{8}$ inch. The correct relative position of these parts then is secured by having the delivery-slide to its full distance to the left and by moving the cam-roller arm so as to cause the roller to push the stopping-pawl off the stop-lever $\frac{1}{8}$ inch. To do this is a matter of a few minutes' work. Usually the procedure is as follows: (1) Have the cams at normal position; (2) move the delivery-slide to the left full distance; (3) loosen the two screws in hub of the cam-roller arm; (4) then force the roller over so that it pushes the pawl off the upper stop-lever to give a clearance of approximately $\frac{1}{8}$ in. Finally, tighten the two screws to a reasonably firm bearing and the work of adjusting is complete. However, to be certain that everything is correct, you should permit the cam to return the slide and observe if the delivery-slide locks full distance to the right. A very slight misadjustment

kind used to hold the many thousands or even tens of thousands of elaborate characters constituting the Chinese alphabet. Only the best educated and the most highly trained Chinese could master the art of printing with the old cumbersome system, and the amount of literature available to the common people of China was accordingly greatly limited. This new method of phonetic writing, invented under government auspices, with missionary educators taking a leading part, will enormously cheapen printing and place literature within reach of the millions of China, who have always revered literary ability.

The new alphabet has also been applied to the typewriter. The characters as written by the machine recline on their left sides, so that when the paper is taken out and turned ninety degrees the columns read down and from right to left in regular Chinese style.

"Education in China will be revolutionized by the phonetic writing," said Dr. S. S. Yu, who has just come to New York from China to promote the Missionary Centenary of the Methodist Episcopal Church, one of the objects of which is to raise \$120,000,000 for furthering the work at home and abroad, which includes in its plans the building of several hundred new mission schools in China.

THE COSTS OF JOB-PRINTING—PAPER.*

NO. 2.—BY R. T. PORTE.



F the printers of the world had all the money they have lost during the past year through mistakes in figuring the quantity or weight of paper, they would have sufficient to support a national printers' organization in very fine style indeed. The principal reason for this big loss is the obsolete way in which the weights of paper are given. When the papermills changed to substance numbers, why in the name of all right trade practices they did not change the basic weights to the 1,000 quantity instead of continuing with the 500 quantity I have not yet been able to figure out. It would have saved endless figuring and made things much more simple for themselves, and it would also mean a saving of thousands of dollars for the printer in the course of a year. The estimator does not live who has not figured only half of the stock required for a job simply because he forgot that the weight was by reams instead of by the 1,000 sheets—not if he tells the truth; all have done it.

With the present prices of paper it behooves the printer to be more careful than ever in figuring the cost of the paper that goes into a job, especially in odd quantities. There is one very

advertisements, and it would be a good thing if more of them did so. They are great time-savers and mistake preventers.

Having found the number of pieces of the required size that can be cut from the full sheet, the next thing to do is to find the

	500	1000	1500	2000	2500	3000	3500	4000	4500	5000
1.....	500	1000	1500	2000	2500	3000	3500	4000	4500	5000
2.....	250	500	750	1000	1250	1500	1750	2000	2250	2500
3.....	167	334	500	667	834	1000	1167	1334	1500	1667
4.....	125	250	375	500	625	750	875	1000	1125	1250
5.....	100	200	300	400	500	600	700	800	900	1000
6.....	84	167	250	334	417	500	584	667	750	834
7.....	72	143	215	286	358	429	500	572	643	715
8.....	63	125	188	250	313	375	438	500	563	625
9.....	56	112	167	223	278	334	389	445	500	556
10.....	50	100	150	200	250	300	350	400	450	500
11.....	46	91	137	182	228	273	319	364	410	455
12.....	42	84	126	168	209	250	292	334	375	417
13.....	39	77	116	154	193	231	270	308	347	385
14.....	36	72	108	144	179	215	250	286	322	358
15.....	34	67	100	134	167	200	234	267	300	334
16.....	32	63	94	125	157	188	219	250	282	313
17.....	30	59	89	118	148	177	206	236	265	295
18.....	28	56	84	112	139	167	195	223	250	279
19.....	27	53	79	106	132	158	185	211	237	264
20.....	25	50	75	100	125	150	175	200	225	250
21.....	24	48	72	96	120	143	167	191	215	239
22.....	23	46	69	91	114	137	160	182	205	228
23.....	22	44	66	87	109	131	153	174	196	218
24.....	21	42	63	84	105	125	146	167	188	209
25.....	20	40	60	80	100	120	140	160	180	200
26.....	20	39	58	77	97	116	135	154	174	193
27.....	19	38	56	75	93	112	130	149	167	186
28.....	18	36	54	72	90	108	125	143	161	179
29.....	18	35	52	70	87	104	121	138	156	173
30.....	17	34	51	67	84	100	117	134	150	167
31.....	17	33	49	65	81	97	113	130	146	162
32.....	16	32	47	63	79	94	110	125	141	157
33.....	16	31	46	61	76	91	107	122	137	152
34.....	15	30	45	59	74	89	103	118	133	148
35.....	15	29	43	58	72	86	100	115	129	143
36.....	14	28	42	56	70	84	98	112	125	139
37.....	14	28	41	55	68	82	95	109	122	136
38.....	14	27	40	53	66	79	93	105	119	132
39.....	13	26	39	52	65	77	90	103	116	130
40.....	13	25	38	50	63	75	88	100	113	125

Table No. 2.—Giving the Amount of Stock Necessary for a Job.

number of full sheets necessary for the job. Instead of using pencil and paper and dividing the quantity called for on the job by the number of pieces that will cut out of a sheet, or some similar method, why not use an accurate scale which will give you the result? The scale given here (Table No. 2) shows exactly how many sheets of paper are necessary, and by using decimals almost any quantity can be figured.

	First Color.	Each Extra Color.	Binding.
250 or less.....	10%	5%	5%
500 or less.....	4	4	4
1,000 or less.....	5	2½	2½
5,000 or less.....	4	2½	2
10,000 or less.....	3½	2½	2
25,000 or less.....	2½	2½	2
Over 25,000.....	2	2	2

Table No. 3.—Showing Allowance for Spoilage.

For example, suppose the job calls for 4,000 pieces which will cut twenty-three out of a sheet. To figure this out with pencil and paper requires some few minutes, but by referring to the scale the amount is found immediately—it will require 174 sheets to do the job. Why worry with all the figuring when a simple scale like this will give the result? You may or you may not get the correct result by figuring, you are taking a chance; but you can bank on the scale.

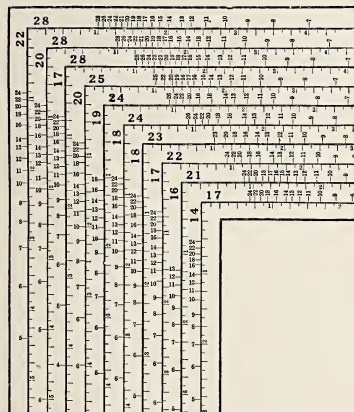


FIG. 1.

sure and positive way in which paper may be figured in order to secure the correct number of pounds required. But first, the estimator must find out how many sheets are required for the job.

Instead of measuring the size of the sheet, it is better to use a scale having the various stock sizes of sheets marked on it, and a diagram showing how many can be cut from the different sizes. Such a scale is too large to be reproduced in full here, but enough is shown to illustrate how it can be used (Fig. 1). Some of the paper-houses issue scales of this character as

*NOTE.—This is the second of a series of ten articles on the costs of job-printing. Copyrighted, 1919, by R. T. Porte.

But the scale gives only the actual number of sheets without allowing for spoilage. Well, there is a little scale for spoilage which has been tested and which many have tried to prove wrong. It seems to be always right, however, and shows just

BOND-PAPERS.

SIZE	SUBSTANCE NUMBER									
	13	16	20	24	28	32	36	40	44	
16 by 21.	11½	14½	18	21½	25	28½	32½	36	39½	
16 by 26.	18	22	26½	31	35½	40	44½	49	53½	
16 by 42.	23	29	36	43	50	57	65	72	79	
17 by 22.	13	16	20	24	28	32	36	40	44	
17 by 26.	15½	19	23½	28½	33	38	43½	49	54	
17 by 28.	16½	20½	25½	30½	35½	40½	46	51	56	
17 by 44.	26	32	40	48	56	64	72	80	88	
17 by 55.	33	41	51	61	71	81	92	102	112	
18 by 23.	14½	17½	22	26½	31	35½	40	44½	49	
18 by 46.	29	35	44	53	62	71	80	89	97	
19 by 24.	16	19½	24½	29½	34	39	44	49	54½	
19 by 28.	17	21	26½	31½	37	42½	47½	53	58	
19 by 28.	18½	23	28½	34	40	45½	51	57	62½	
19 by 30.	20	24½	30½	36½	42½	49	55½	61	67	
19 by 48.	32	39	49	59	68	78	88	98	107	
20 by 28.	19½	24	30	35	42	48	54	60	66	
20 by 56.	39	48	60	72	84	96	108	120	132	
21 by 32.	23	28	34	40	46	52	58	64	70	
22 by 25½.	19½	24	30	36	42	48	54	60	66	
22 by 34.	26	32	40	48	56	64	72	80	88	
23 by 28.	22½	27½	34½	41½	48	55	62	69	76	
23 by 31.	25	30½	38	45½	53½	61	68½	76	84	
23 by 34.	27	33½	42	50	58½	67	75½	83½	92	
23 by 36.	29	35	44	53	62	71	80	89	97	
24 by 38.	32	39	49	59	68	78	88	98	107	
24 by 48.	40	49½	61½	74	86	98½	111	123	135½	
26 by 32.	29	35½	44½	53½	62½	71	80	89	98	
26 by 33.	30	36½	46	55	64	73½	82½	92	101	
26 by 34.	30½	38	47½	56½	66	75½	85	94½	104	
26 by 38.	34½	42½	53	63½	74	84½	95	105½	116½	
27 by 40.	37½	46	58	69½	81	92½	104	115½	127	
28 by 34....	33	41	51	61	71	81	92	102	112	
28 by 38.	37	45½	57	68½	79½	91	102½	114	125	
28 by 40.	39	48	60	72	84	96	108	120	132	
28 by 42½.	41½	51	63½	75½	89	102	114½	127½	140	
30 by 38.	37½	47	59	71	83½	97½	110½	124	138	
31 by 53.	57	70½	86	105½	124½	149½	175½	203½	231	
34 by 44.	52	64	80	96	112	128	144	160	176	

BOOK-PAPERS.

SIZE	SUBSTANCE NUMBER						
	40	50	60	70	80	100	120
22 by 32	30	37	44½	52	59½	74	89
24 by 36.	36	45	55	64	73	91	109
26 by 38.	40	50	60	70	80	100	120
26 by 29.	32	40	48	56	63	79	95
26 by 40.	44	55	66	77	88	110	128
28 by 42.	56	68	82	94	106	128	149
28 by 44.	52	65	78	90	104	130	156
28 by 52.	64	80	96	112	128	158	190
30 by 41.	53	66	79	92	105	132	158
32 by 44....	60	74	89	104	119	148	178
34 by 46.	64	80	96	112	128	160	192
34 by 44.	63	79	95	110	126	157	188
35 by 45.	66	83	100	116	133	166	199
36 by 48.	72	90	110	128	146	182	218
38 by 50.	80	100	120	140	160	200	240
41 by 61.	106	132	158	184	210	266	316
44 by 56.	104	130	156	180	208	260	312
44 by 64.	120	148	178	208	238	296	356

Table No. 4.—Standard Substance Numbers.

The table gives actual weights, figured to half pounds. Note that 17 by 22 and 25 by 38 are the basis. The most commonly used sizes are in bold face.

what percentage of paper should be added in order to allow for spoilage (Table No. 3).

As we figured 4,000 on the job, suppose we add four per cent to the 17½ sheets, which is about 6 sheets. This gives us 180 sheets. All right, but how many pounds of paper would this amount to if the job is to be printed on 17 by 28, substance No. 20? We must find the ream weight of that size of paper and substance number, and by referring to the scale of sub-

stance numbers (Table No. 4) we find the ream weight to be 25½ pounds.

Having found the ream weight we must next find the weight of 180 sheets. The long way is to multiply the number of sheets by double the ream weight and point off three decimals. Here is the way it is done:

$$\begin{array}{r}
 180 \text{ sheets of paper} \\
 \times 51 \text{ the weight of 1,000 sheets} \\
 \hline
 180 \\
 \times 51 \\
 \hline
 9000 \\
 9180 \text{ result.}
 \end{array}$$

By pointing off three decimals we find that the weight of the paper is 9.18 pounds — provided no mistake has been made.

A better, quicker and more accurate method is to use a positive scale like that shown in Table No. 5, which gives the

Number Pages.	PAGES TO A FORM									
	4	8	12	16	24	32	48	64		
4	540	250	167	125	84	63	42	32		
8	1000	500	334	250	167	125	84	63		
12	1500	750	500	375	250	188	125	94		
16	2000	1000	667	500	334	250	167	125		
20	2500	1250	834	625	417	313	200	157		
24	3000	1500	1000	750	500	375	250	188		
28	3500	1750	1167	875	584	438	292	219		
32	4000	2000	1334	1000	667	500	334	250		
36	4500	2250	1500	1125	750	563	375	282		
40	5000	2500	1667	1250	834	625	417	313		
44	5500	2750	1834	1375	917	688	459	344		
48	6000	3000	2000	1500	1000	750	500	375		
52	6500	3250	2167	1625	1084	813	542	407		
56	7000	3500	2334	1750	1167	875	584	428		
60	7500	3750	2500	1875	1250	938	625	469		
64	8000	4000	2667	2000	1334	1000	688	500		
72	9000	4500	3000	2250	1500	1125	750	563		
80	10000	5000	3334	2500	1667	1250	834	625		
88	11000	5500	3667	2750	1834	1375	917	688		
96	12000	6000	4000	3000	2000	1500	1000	750		
104	13000	6500	4334	3250	2167	1625	1084	813		
112	14000	7000	4667	3500	2334	1750	1167	875		
120	15000	7500	5000	3750	2500	1875	1250	938		
128	16000	8000	5334	4000	2667	2000	1384	1000		
136	17000	8500	5667	4250	2834	2125	1417	1063		
144	18000	9000	6000	4500	3000	2250	1500	1125		

Table No. 6.—Sheets of Paper Required for Printing 1,000 Books.

most used ream weights of bonds, flats and book-papers, and the various numbers of sheets from 5 to 500.

What does the scale give? One hundred sheets, 5.10; 80 sheets, 4.08; total, 9.18 — a simple operation and done without the possibility of any mistake occurring in the figures.

If the job requires 1,800 sheets instead of only 180, simply move the decimal point one figure to the right and you have 91.8 pounds. If the job calls for 18,000 sheets, move the decimal point one more figure and you have 918 pounds. There is practically no possibility of an error creeping in.

Let us take another example, say 65 sheets: The scale gives 3.38 for paper weighing 26 pounds to the ream. The weight can be secured, without difficulty, for 65 sheets, 650 sheets, 6,500 sheets or 65,000 sheets as follows:

$$\begin{array}{r}
 65 \text{ sheets,} \quad 3.38 \text{ pounds.} \\
 650 \text{ sheets,} \quad 33.8 \text{ pounds.} \\
 6,500 \text{ sheets,} \quad 338 \text{ pounds.} \\
 65,000 \text{ sheets,} \quad 3,380 \text{ pounds.}
 \end{array}$$

The same method may be used in figuring book-paper, but here we may have another complication, as it may be necessary to figure the number of sheets required for a book of 128 pages, running 16-page forms, and 2,000 copies. To figure this out requires some time as it is necessary to get the number of forms, and to remember that if sixteen pages are printed at a time every sheet makes two complete signatures, and care must be taken to get it right.

But with the right kind of a table, such a thing should not worry us. Table No. 6 gives the number of sheets required

Number Sheets.		REAM WEIGHT—BONDS OR FLATS.																											
		13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
5	.....	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
10	.....	26	28	30	32	34	36	38	40	42	44	46	48	50	52	54	56	58	60	62	64	66	68	70	72	74	76	78	80
15	.....	39	42	45	48	51	54	57	60	63	66	69	72	75	78	81	84	87	90	93	96	99	102	105	108	111	114	117	120
20	.....	52	56	60	64	68	72	76	80	84	88	92	96	100	104	108	112	116	120	124	128	132	136	140	144	148	152	156	160
25	.....	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160	165	170	175	180	185	190	195	200
30	.....	78	84	90	96	102	108	114	120	126	132	138	144	150	156	162	168	174	180	186	192	198	204	210	216	222	228	234	240
35	.....	91	98	105	112	119	126	133	140	147	154	161	168	175	182	189	196	203	210	217	224	231	238	245	252	259	266	273	280
40	.....	104	112	120	128	136	144	152	160	168	176	184	192	200	208	216	224	232	240	248	256	264	272	280	288	296	304	312	320
45	.....	117	126	135	144	153	162	171	180	189	198	207	216	225	234	243	252	261	270	279	288	297	306	315	324	333	342	351	360
50	.....	130	140	150	160	169	179	189	199	209	219	229	239	249	259	269	279	289	299	309	319	329	339	349	359	369	379	389	399
55	.....	143	154	165	176	187	198	209	219	229	239	249	259	269	279	289	299	309	319	329	339	349	359	369	379	389	399	409	419
60	.....	156	168	180	192	204	216	228	240	252	264	276	288	300	312	324	336	348	360	372	384	396	408	420	432	444	456	468	480
65	.....	169	182	195	208	221	234	247	260	273	286	299	312	325	338	351	364	377	390	403	416	429	442	455	468	481	494	507	520
70	.....	182	196	210	224	238	252	266	280	294	308	322	336	350	364	378	392	406	420	434	448	462	476	490	504	518	532	546	560
75	.....	195	210	225	240	255	270	285	300	315	330	345	360	375	390	405	420	435	450	465	480	495	510	525	540	555	570	585	600
80	.....	208	224	240	256	272	288	304	320	336	352	368	384	400	416	432	448	464	480	496	512	528	544	560	576	592	608	624	640
85	.....	221	238	255	272	289	306	323	340	357	374	391	408	425	442	459	476	493	510	527	544	561	578	595	612	629	646	663	680
90	.....	234	252	270	288	306	324	342	360	378	396	414	432	450	468	486	504	522	540	558	576	594	612	630	648	666	684	702	720
95	.....	247	266	285	304	323	342	362	381	400	419	438	457	476	495	514	533	552	571	590	609	628	647	666	685	704	723	742	761
100	.....	260	280	300	320	340	360	380	400	420	440	460	480	500	520	540	560	580	600	620	640	660	680	700	720	740	760	780	800
105	.....	273	294	315	336	357	378	399	420	441	462	483	504	525	546	567	588	609	630	651	672	693	714	735	756	777	798	819	840
110	.....	286	308	330	352	374	396	418	440	462	484	506	528	550	572	594	616	638	660	682	704	726	748	770	792	814	836	858	880
115	.....	299	322	345	368	391	414	437	460	483	506	529	552	575	598	621	644	667	690	713	736	759	782	805	828	851	874	897	920
120	.....	312	336	360	384	408	432	456	480	504	528	552	576	600	624	648	672	696	720	744	768	792	816	840	864	888	912	936	960
125	.....	325	350	375	400	425	450	475	500	525	550	575	600	625	650	675	700	725	750	775	800	825	850	875	900	925	950	975	1000

	28 1/2	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																									
5	29	29	30	30	31	31	32	32	33	33	34	34	35	35	36	36	37	37	38	38	39	39	40	41	41	42	42	43	43	44	44	45	45	46	46	47	47	48	48	49	49	50	50	51	51	52	52	53	53	54	54	55	55	56	56	57	57	58	58	59	59	60	60																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																										
10	57	68	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	107	112	128	138	148	158	168	178	188	198	208	218	228	238	248	258	268	278	288	298	308	318	328	338	348	358	368	378	388	398	408	418	428	438	448	458	468	478	488	498	508	518	528	538	548	558	568	578	588	598	608	618	628	638	648	658	668	678	688	698	708	718	728	738	748	758	768	778	788	798	808	818	828	838	848	858	868	878	888	898	908	918	928	938	948	958	968	978	988	998	1008	1018	1028	1038	1048	1058	1068	1078	1088	1098	1108	1118	1128	1138	1148	1158	1168	1178	1188	1198	1208	1218	1228	1238	1248	1258	1268	1278	1288	1298	1308	1318	1328	1338	1348	1358	1368	1378	1388	1398	1408	1418	1428	1438	1448	1458	1468	1478	1488	1498	1508	1518	1528	1538	1548	1558	1568	1578	1588	1598	1608	1618	1628	1638	1648	1658	1668	1678	1688	1698	1708	1718	1728	1738	1748	1758	1768	1778	1788	1798	1808	1818	1828	1838	1848	1858	1868	1878	1888	1898	1908	1918	1928	1938	1948	1958	1968	1978	1988	1998	2008	2018	2028	2038	2048	2058	2068	2078	2088	2098	2108	2118	2128	2138	2148	2158	2168	2178	2188	2198	2208	2218	2228	2238	2248	2258	2268	2278	2288	2298	2308	2318	2328	2338	2348	2358	2368	2378	2388	2398	2408	2418	2428	2438	2448	2458	2468	2478	2488	2498	2508	2518	2528	2538	2548	2558	2568	2578	2588	2598	2608	2618	2628	2638	2648	2658	2668	2678	2688	2698	2708	2718	2728	2738	2748	2758	2768	2778	2788	2798	2808	2818	2828	2838	2848	2858	2868	2878	2888	2898	2908	2918	2928	2938	2948	2958	2968	2978	2988	2998	3008	3018	3028	3038	3048	3058	3068	3078	3088	3098	3108	3118	3128	3138	3148	3158	3168	3178	3188	3198	3208	3218	3228	3238	3248	3258	3268	3278	3288	3298	3308	3318	3328	3338	3348	3358	3368	3378	3388	3398	3408	3418	3428	3438	3448	3458	3468	3478	3488	3498	3508	3518	3528	3538	3548	3558	3568	3578	3588	3598	3608	3618	3628	3638	3648	3658	3668	3678	3688	3698	3708	3718	3728	3738	3748	3758	3768	3778	3788	3798	3808	3818	3828	3838	3848	3858	3868	3878	3888	3898	3908	3918	3928	3938	3948	3958	3968	3978	3988	3998	4008	4018	4028	4038	4048	4058	4068	4078	4088	4098	4108	4118	4128	4138	4148	4158	4168	4178	4188	4198	4208	4218	4228	4238	4248	4258	4268	4278	4288	4298	4308	4318	4328	4338	4348	4358	4368	4378	4388	4398	4408	4418	4428	4438	4448	4458	4468	4478	4488	4498	4508	4518	4528	4538	4548	4558	4568	4578	4588	4598	4608	4618	4628	4638	4648	4658	4668	4678	4688	4698	4708	4718	4728	4738	4748	4758	4768	4778	4788	4798	4808	4818	4828	4838	4848	4858	4868	4878	4888	4898	4908	4918	4928	4938	4948	4958	4968	4978	4988	4998	5008	5018	5028	5038	5048	5058	5068	5078	5088	5098	5108	5118	5128	5138	5148	5158	5168	5178	5188	5198	5208	5218	5228	5238	5248	5258	5268	5278	5288	5298	5308	5318	5328	5338	5348	5358	5368	5378	5388	5398	5408	5418	5428	5438	5448	5458	5468	5478	5488	5498	5508	5518	5528	5538	5548	5558	5568	5578	5588	5598	5608	5618	5628	5638	5648	5658	5668	5678	5688	5698	5708	5718	5728	5738	5748	5758	5768	5778	5788	5798	5808	5818	5828	5838	5848	5858	5868	5878	5888	5898	5908	5918	5928	5938	5948	5958	5968	5978	5988	5998	6008	6018	6028	6038	6048	6058	6068	6078	6088	6098	6108	6118	6128	6138	6148	6158	6168	6178	6188	6198	6208	6218	6228	6238	6248	6258	6268	6278	6288	6298	6308	6318	6328	6338	6348	6358	6368	6378	6388	6398	6408	6418	6428	6438	6448	6458	6468	6478	6488	6498	6508	6518	6528	6538	6548	6558	6568	6578	6588	6598	6608	6618	6628	6638	6648	6658	6668	6678	6688	6698	6708	6718	6728	6738	6748	6758	6768	6778	6788	6798	6808	6818	6828	6838	6848	6858	6868	6878	6888	6898	6908	6918	6928	6938	6948	6958	6968	6978	6988	6998	7008	7018	7028	7038	7048	7058	7068	7078	7088	7098	7108	7118	7128	7138	7148	7158	7168	7178	7188	7198	7208	7218	7228	7238	7248	7258	7268	7278	7288	7298	7308	7318	7328	7338	7348	7358	7368	7378	7388	7398	7408	7418	7428	7438	7448	7458	7468	7478	7488	7498	7508	7518	7528	7538	7548	7558	7568	7578	7588	7598	7608	7618	7628	7638	7648	7658	7668	7678	7688	7698	7708	7718	7728	7738	7748	7758	7768	7778	7788	7798	7808	7818	7828	7838	7848	7858	7868	7878	7888	7898	7908	7918	7928	7938	7948	7958	7968	7978	7988	7998	8008	8018	8028	8038	8048	8058	8068	8078	8088	8098	8108	8118	8128	8138	8148	8158	8168	8178	8188	8198	8208	8218	8228	8238	8248	8258	8268	8278	8288	8298	8308	8318	8328	8338	8348	8358	8368	8378	8388	8398	8408	8418	8428	8438	8448	8458	8468	8478	8488	8498	8508	8518	8528	8538	8548	8558	8568	8578	8588	8598	8608	8618	8628	8638	8648	8658	8668	8678	8688	8698	8708	8718	8728	8738	8748	8758	8768	8778	8788	8798	8808	8818	8828	8838	8848	8858	8868	8878	8888	8898	8908	8918	8928	8938	8948	8958	8968	8978	8988	8998	9008	9018	9028	9038	9048	9058	9068	9078	9088	9098	9108	9118	9128	9138	9148	9158	9168	9178	9188	9198	9208	9218	9228	9238	9248	9258	9268	9278	9288	9298	9308	9318	9328	9338	9348	9358	9368	9378	9388	9398	9408	9418	9428	9438	9448	9458	9468	9478	9488	9498	9508	9518	9528	9538	9548	9558	9568	9578	9588	9598	9608	9618	9628	9638	9648	9658	9668	9678	9688	9698	9708	9718	9728	9738	9748	9758	9768	9778	9788	9798	9808	9818	9828	9838	9848	9858	9868	9878	9888	9898	9908	9918	9928	9938	9948	9958	9968	9978	9988	9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for 1,000 books, with pages from 4 to 144, and any size forms from 4 to 64 pages. Our example shows that a book of 128 pages run in 16-page forms will require 4,000 sheets for 1,000 copies. For 2,000 copies, simply double the amount and we find we must buy 8,000 sheets, not counting spoilage, to complete the job. And our figures are right, without the possibility of error. By using the decimal method previously explained, any quantity of books may be figured from the scale, with accuracy, while by using the longer method with pencil and paper, and trying to show how good a mathematician you are you will be likely to figure twice as much stock as necessary or else half the required amount.

There may be other tables in use by printers which are as good or better than those given with this article. The writer will greatly appreciate receiving any of these tables for the purpose of publishing them in connection with future articles in this series if they are found of general interest to our readers. We know one printer who is now working on a scale with prices of paper and the number of pounds.

This brings us to the last thing in connection with figuring on paper. Having found that it takes 9.18 pounds of paper for the job, and the price is 23 cents a pound, we multiply the weight by the price, thus:

9.18 pounds of paper.
23 cents per pound.
<hr/>
2754
1836
<hr/>
21114 total.

Pointing off four decimals we find the amount to be \$2.1114, or \$2.12. As ten per cent is the amount recommended as the proper charge for handling paper, we add this amount and find the total cost to be \$2.33.

Having proved this, we know it is correct, and then we are ready to go on with the next item of cost that must be figured in a job of printing, which will be taken up next month.

A PRECAUTION AGAINST FIRE.

BY JACK EDWARDS.

Perhaps one of the chief sources of fire in the print-shop is the drying-cabinet. Sometimes one or more of the sheets that have been placed in the cabinet to dry slip from the drying slides and come into direct contact with the cover over the blaze, or, where there is no such cover in use, the blaze itself. As the cover usually is very hot, as much mischief ordinarily results from a sheet's coming in touch with it as is the case when the paper falls into the flame of the gas-jets. Fire is the natural consequence in either instance. Overheating of the cabinet is another cause of fire.

It is a good idea to isolate the drying-cabinet as much as possible from all inflammable substances in the print-shop. Paper stock should not be kept near the cabinet, and rags and waste paper and other easily combustible things should not be permitted to have a place in its immediate vicinity. It is well to have the interior of the cabinet lined with tin, so that in case something goes wrong within, the resultant blaze may thus be checked from spreading as rapidly as it would were no such lining used. And it is well, also, to see that the burner is turned off before the person in charge of the cabinet leaves it for any considerable length of time. Permitting the blaze to burn through the entire noon hour is a hazardous proceeding. The gas consumed in that time might be made to dry several times the number of sheets accommodated by one firing.

At least a couple of good fire extinguishers should be kept handily within reach at all times while the drying-cabinet is being operated, and the one in charge of the cabinet should keep them well charged and know how to use them.

WRITING COPY WRONG END TO.

BY A. RAY NEPTUNE.



THE printer handles much copy that is written by the customer himself, and, as a correspondent said in a recent issue of THE INLAND PRINTER, we find some "horrible examples." A great deal of the trouble is that the manufacturer or dealer can't seem to see his proposition from any standpoint but his own. He doesn't get the other fellow's viewpoint. The accompanying Bradley's fertilizer letter came in as a reprint the other day:

WHY NOT RAISE SUMMER LEMONS?

To Our Friends and Patrons:

SAN DIEGO, CALIFORNIA.

We have been the agents for Bradley's Standard fertilizers since 1896. Every claim put forth for these goods has been fully verified by results in the field, and to such an extent that we have this season largely increased our sales over former years. In view of the above we most earnestly urge all growers who wish to lead the procession, to liberally fertilize their lemon trees in September and October in order to strengthen the fall bloom, as it is well known that from this bloom come the high-priced, summer lemons. We feel satisfied that every dollar invested in these goods will be returned with big interest added in the way of vigorous, healthy trees and more fruit of a better grade. Don't be misled by the statements of others that their raw and untreated fertilizers are as good as Bradley's. Bradley's is the standard by which all others are measured. "Just as good as Bradley's" is the song that all other fertilizer salesmen sing.

Thanking you for past favors and soliciting your valued order, we beg to remain,
PACIFIC WOOD & COAL COMPANY, Local Agents.

The copy of this letter is good, but it is written wrong end to. The advertising man will tell you every time to talk about the prospect's interest first — then show him how it will be to his advantage to use your goods.

Let us look at the letter. The very first word is "we." What does Mr. Lemon Grower care about "we." But if he has the tenacity to read farther he finally finds buried down in the center of the letter some mighty interesting information that he is glad to get — he can make money out of high-priced summer lemons. How? By using Bradley's Standard fertilizer.

But he doesn't care a rap about Bradley's fertilizer, or any other fertilizer, or how long any one has been agent for it, until he sees that he is going to get some benefit from it.

Then, why not put his interest first? It will mean more dollars in his pocket and the fertilizer man too.

I have rearranged the letter along these lines, using the text of the original. It is not given as a model letter, but it is easy to see that by a simple transposition of ideas it has an entirely new angle.

WHY NOT RAISE SUMMER LEMONS?

It is a well-known fact that high-priced summer lemons come from the fall bloom. To growers who wish to strengthen this fall bloom and increase their summer crop, we most earnestly urge a liberal fertilization of the lemon trees in September and October.

The best fertilizer for this purpose is Bradley's Standard. We have been the agents for this well-known brand since 1896 and know that every claim put forth for these goods has been fully verified by results in the field — in fact, to such an extent that we have this season largely increased our sales over former years.

We feel satisfied that every dollar invested in these goods will be returned with big interest, added in the way of vigorous, healthy trees, and more fruit of a better grade. Don't be misled by the statement of others that their raw and untreated fertilizers are as good as Bradley's. "Just as good as Bradley's" is the song that other fertilizer salesmen sing.

Insure a good summer crop and extra profit by using Bradley's Standard fertilizer.
PACIFIC WOOD & COAL COMPANY, Local Agents.

By watching for such things as these in the customer's copy and making pertinent suggestions it is easy to help him to secure more business and incidentally to strengthen his respect for the printer. It is, of course, just as essential for the printer to use the same care in placing the prospect's interest first when he is preparing copy for his own advertising.

The printer who keeps the other man's interest first is bound to gain loyal customers.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Specimens of Presswork for Criticism.

A. H. Cote, Springfield, Massachusetts, sends a package of specimens of presswork. The work consists mainly of catalogues with half-tones in one and two colors on enameled stock. The execution of work of this high standard does credit to the skill of Mr. Cote as a pressman and supervisor. The points of interest in the work are sharpness of print in half-tone, clean high lights and edges of square half-tones, which are also free from burrs and spots. The letterpress descriptions and marginal borders are printed without slurring. One specimen, printed on Old Stratford laid book in black, green, orange and yellow, is a marvel of accurate register and clean printing.

To Render Tags Acid-Proof.

A Southern printer writes: "We are making battery-tags for one of our customers who has an automobile-charging business, and would like to know if there is a solution in which the tags can be dipped after they have been written upon, in order to prevent the acid from destroying those that are left several weeks for storage."

Answer.—The tags may be rendered acid-proof by coating them with paraffin. Melt the paraffin by a slow fire and heat the tags before dipping in the liquid paraffin. Keep the tags separate while dipping, although after the paraffin congeals they may be bunched together without fear of their adhering to one another. Tags so treated are impervious to all commercial acids.

The Meaning of Mechanical Make-Ready.

A Missouri publisher writes: "I have seen the term 'mechanical make-ready or overlay' used a number of times in your magazine and do not fully understand how there can be a mechanical make-ready. I would greatly appreciate it if you would explain it to me."

Answer.—Ordinarily, half-tone plates, or cuts, as they are commonly called, are made ready by the use of a hand-cut overlay. This overlay consists of a series of cut out bits of paper, so cut as to form a relief pattern of the picture on the plate. The solids of the picture are made relatively thicker, or built up higher than the adjoining middle tones, which, in turn, are more in relief than the neighboring high light parts of the picture. When the pieces of paper are cut out and pasted together, this overlay is ready to apply to the cylinder or platen of the press, and it furnishes a varying degree of pressure during the printing operation. The part that is built up the highest naturally gives the most pressure, a desirable feature in pictorial printing. The high light part of the picture requires the least pressure, hence in the hand-cut overlay it is represented by the thinner part thereof. The mechanical overlay, however, is not made by hand in the manner described above. An impression of the half-tone plate is pulled upon a thin piece of zinc, or a sheet of prepared paper. The ink is an acid-resist medium, and when the metal sheet or paper is

immersed in the acid the parts unprotected by the ink are etched, leaving these parts in relief proportionate to the density of the tones of the plate. Thus, a solid in the plate would be represented by the maximum thickness of the metal sheet or prepared paper and the high light part would be the thinnest portion of the overlay owing to its relatively thin covering of ink. A measurement of a mechanical overlay by a micrometer will show a graduated thickness comparable to the tones of the subject. The commercial value of an overlay of this kind is in the simplicity of its making, the practical indestructibility in ordinary use and cheapness as compared to the hand-cut overlays. Another kind of overlay which is selective by tones in thickness is made by dusting a freshly printed sheet with a prepared powder and afterwards coating the surface of the sheet with a liquid fixative which holds the powder firmly to the sheet. This overlay process is a development of the wheat-flour overlay much used by our pressmen a few years ago. We can furnish you addresses of manufacturers of mechanical overlays.

Relief Printing Is Not Due to Ink.

A Montana printer submits a circular printed with glossy ink on bond-paper and an envelope printed by a relief process. He asks where an ink may be secured that will produce the glossy relief shown on the envelope. He also wants to know why the glossy ink of the circular is not in relief.

Answer.—Gloss ink may be obtained from any ink dealer, but it will not give the relief effect as shown on the envelope. This can be obtained in typographic printing only by powdering the printed sheet and by fusing the powder by heat afterwards. Very finely powdered resin may be used to give the relief desired, but it is a better plan to secure the prepared powder from the makers. In ordering the ink, ask the dealer for gloss black or color desired.

Labels Printed in Green Ink Stick Together.

The following letter explains a peculiar trouble confronting a pressman in a large private printing-plant: "In printing labels, we have considerable difficulty with the sheets sticking together when they dry, especially when using green ink. Can you suggest a remedy? We would also like to know whether or not green ink gives more trouble than other colors, and will thank you for any suggestions given us."

Answer.—We do not see why green ink should cause the trouble more than any other color. Doubtless the difficulty would not occur if the same proportion of drier were employed as is used in inks that do not cause sticking. We do not believe that the pigment employed in making the ink has any direct bearing on the drying, although certain pigments are known as oxidizers, while others act feebly toward the vehicle employed and may slightly retard drying. However, the ink-makers are aware of this feature and employ driers to counteract the tendency toward slowness of drying. We suggest that you try out a sample of green with a given proportion of drier and

compare with a sample of the green without drier. As a test, allow the printed stock to lay out under the same drying conditions. An observation of the results obtained will help you to determine what steps are necessary to overcome the trouble.

"Parsons' Handbook of Letter-Headings."

A most excellent example of printing on bond-paper comes to us under the above title. It is a booklet of fifty pages, bound in stiff boards, with a paper title. The various examples of printing are done on bond-paper, which lends itself admirably to the specimens shown. Many of the pages are printed in two colors. What appeals most to the pressman is the wonderfully clear and sharp printing on bond-paper without extreme impression-marks being visible on the back of the sheet. The black ink used appears to be correct in body and color. In qualifying color in this case one might ask if black inks were not all the same in color. We would answer that there are blacks and blacks. A news black when printed solid is not quite the same color as a job black, and, again, one job black does not match a different black taken from another ink-can. The black ink used on the bond-paper appears to be in perfect harmony with the paper and has just sufficient gloss to correspond to the smooth surface of the paper. A number of die-stamped and lithographed letter-heads also appear in this book, which give a pleasing variety to the specimens shown. The booklet is issued by the Parsons Paper Company, Holyoke, Massachusetts.

A Well-Printed Newspaper.

A Wichita, Kansas, pressman submits a daily newspaper for criticism and writes as follows: "Please find under separate cover a copy of paper which I would be very pleased to have you examine and pass your opinion on the color of sheet, the ink and, most of all, the impression. Am I carrying enough squeeze?"

Answer.—In the rush and bustle of attending to the getting out of a daily paper, appearances are sometimes lost sight of, and, as a result, a newspaper goes to the reader printed too light or too dark. The copy we received from this pressman was creditably printed, there being but one page that could be adversely criticized. It happened that the page contained a number of black lines, and, as a trifle too much ink was carried, it appeared too dark. Carry the color a trifle gray and the appearance of advertisements will be improved, while the muslin will not pick up so much ink from offset. The thirty-six point slugs that appear low in spots are not the fault of the pressman. It would be well to consult the linotype machinist regarding the condition of solidity. A pressman on a large paper should make it a rule to scrutinize closely every line on his sheet and be sure that legibility and neatness characterize the appearance of his paper.

Making Tabbing-Glue From Old Rollers.

A Tennessee printer writes: "I am experimenting with old roller-composition in making tabbing-glue. Have been using No. 8 acetic acid but it does not seem to dissolve the composition. Can you give me any information as to what I must do to make tabbing-glue from old roller-composition?"

Answer.—If the composition is not too old, and has not lost all of its elasticity, it may be used in combination with common glue for the making of the tabbing-composition. Cut the composition into small pieces, not more than one-half inch in any dimension. Place the pieces in a double boiler and heat until melted. Place an equal quantity by weight of cheap glue (such as you may buy at a hardware store) in a vessel and cover with cold water. After about twenty minutes pour off the water and heat the glue in a double boiler until melted. Combine the melted glue with the melted roller-composition.

Strain through a sieve or coarse cheesecloth and add the acetic acid. The quantity will depend upon the amount of composition used. For your first experiment, use about one pound of composition, one-half pound of glue and eight ounces of acetic acid, No. 8. The reason for making a trial is that the variations in roller-composition make it impossible to ascertain the correct amount of glue and acetic acid. When the correct formula is secured you may use red or green Diamond brand dye to give the color desired.

A SIMPLE TIME AND TROUBLE SAVER FOR THE PLATEN PRESSMAN.

BY EDWARD A. SEAGERS.

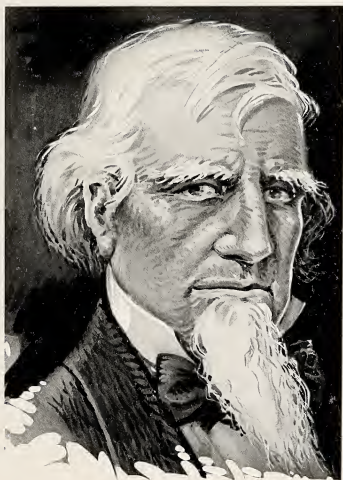


THE greatest time-savers are the simplest. As an illustration, the platen pressman was rooting feverishly through an accumulation of extension grippers, bent brass rule, string, cork, etc., in his private collection of make-shifts. The colored label job he was making ready, with its invisible gripper margins, solid cut in the center, and ink as tacky as a can of mucilage, "had him going." Besides, the extra thirty minutes spent in tying an intricate pattern of string and dangling corks on to the grippers were wasted. The sheet still refused to part company with the form promptly enough to allow the rollers a clear course. He was nearing his wits' end when a trump idea, concealed in a small oblong package, carrying with it the boss's compliments, was sent to him from the front office.

The package proved to be a complete assortment of narrow rubber bands, ranging from four inches in length by one-eighth inch wide up to a giant sixteen-inch. Ten minutes afterwards four of the bands of suitable length were in place, and the job was running. And it was the simplicity of the thing that appealed to the pressroom force.

Two or three rubber bands, judiciously placed, we found would draw the flimsiest sheet gently, and with a human-touch motion, away from the most leech-like form; whereas the rigid grippers and taut string had attempted to jerk the sheet away, with disastrous results. Bands longer than nine inches, we also found, having a width too great for practical use, could be slit into half and quarter inch widths. A rubber band could be safely stretched to approximately one and a third times its normal length. A band sixteen inches long, slit into four quarter-inch widths, made excellent labor-savers, stretching easily across a twenty-two inch form. And, further, the rubber bands could be snapped into place instantly, always kept taut, did not work down the grippers, and, because of their gradually increasing yet resilient pull, had an action that was peculiarly suited to the purpose, and one that could not be obtained with any other device.

But it was while experimenting with the rubber bands that the pressman discovered the greatest little time-saver of them all. This was a coil of fine fabric-covered elastic cord that may be bought in any dry-goods store under the name of hat-elastic. It has a diameter of six points and can be worked between display lines where the space is equal to eight points. It can be cut to any length, knotted as easily as string, and, when made into an endless band, is ready to slip over the grippers at a moment's notice. In fact, it became common practice, on the average run of small jobs, to eliminate entirely the time usually spent in adjusting grippers. These were locked at the extreme ends of the platen; two elastic cords, slipped over the grippers, were constantly in place, and as each job was put on the press the elastics were quickly set in place by sliding them up or down until they gripped the top and bottom of the job, or sometimes one cord between two display lines, when no further adjustment was necessary.



"And they said I wouldn't fight."

Engraving by courtesy of Gatchel & Manning,
Philadelphia, Pennsylvania.

northern

for ~ february ~ 1919

*Photographic
Number*

STRIKING — APPROPRIATE — INTERESTING.

The cover-design above is from the house-organ of the Northern Engraving Company, Canton, Ohio. It is peculiarly fitting, as it illustrates, in a most striking manner, one of the operations in plate-making, and all but takes one into the developer's darkroom.



JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

I—THE PURPOSES OF DISPLAY; ITS FUNDAMENTALS.*



DISPLAY composition forms a large portion of the work of the great majority of compositors. Outside of bookwork and the text-matter of our newspapers and magazines, which are now almost universally composed on machines, few printed forms are produced in which the element of display is not involved, to some extent at least. In spite of the fact, however, that display has been to a large extent neglected and slighted

by writers on subjects pertaining to the work of the compositor, it remains certainly the most practical and promising — and by no means the least interesting — feature of typography.

Display in printing has been too generally treated as though it were presumed to have no basis in reason, in fact as if its foundation were considered to be shifting and uncertain, and for those reasons results have been more or less haphazard. No assumption could be more erroneous. Display as applied to typography is founded upon the most obvious laws, which if kept firmly in mind will of a certainty lead to successful composition. By that we do not mean to infer that perfection can be attained by rule — practices involving the most exact sciences require the exercise of individual intelligence. Display, however, has definite things to accomplish and definite ways of accomplishing those things. A knowledge of its purposes and fundamentals is a fitting introductory to the study of typography in general.

All too many have a misconception of what display in type-composition really involves. It is much broader in scope than one at first may realize. In the Standard Dictionary, where various meanings of the word are given, we find the verb defined as follows: "To spread before or present to the view; exhibit or make manifest in any way; make conspicuous; especially to expose ostentatiously; parade;" etc. "Too many compositors, we fear, work on the assumption that display is pomp and parade, and dress their designs in frills. Display, however, is not mere fancy work; it is not concerned with elaborateness of decorative treatment to satisfy the compositor's whims. In printing, the meaning of the term is best expressed in the first three definitions quoted above.

It is proper in this initial chapter to review briefly the evolution of display, for it is a development, confined not only to the art of printing but to expression in general. We consider such a review even necessary as a foundation lest readers become entangled in mere traditional expedients and practices which have in view no logical purpose or objective.

In the beginning, before the invention of printing, words were written for the purpose of preservation rather than for

publication. The early manuscript, laboriously executed by hand and requiring much time in the making, was essentially a record or memorandum. Eventful happenings were passed from one to another by word of mouth, and memory was depended upon except in those isolated cases where the individual was in a position to refresh that memory from records made on clay cylinders, papyrus, skin or paper. Doubtless these were referred to more for the purpose of being assured of correct understanding than for first knowledge.

An examination of an old manuscript, penned as they were without breaks between words or even sentences, inspires pity or awakens admiration on our part for the man who was compelled to read it for the first time. Reading a book or a manuscript for the first time was an event in those days, not by any means an every-day experience. As time went on, however, the amount of reading-matter increased, and to expedite the recognition of words the letters forming them were grouped together and marked off by dots or even by spaces in accordance with the practice of today. It was then discovered that to preserve literature was not enough, that the *expression* of text in such manner as to make the author's thoughts quickly and accurately comprehended was also necessary.

Printing, in the beginning, was in strict imitation of the manuscript. Later, as was natural, and as is still practiced, both effectually and ineffectually, printers who had movable types began to play with them, placing them in various forms as pleased their fancy. It was at this time that the title-page was first attempted. These title-pages were characterized by a breaking of lines seldom consistent with the sense, a spacing out to provide for the lack of quads and the use of different sizes of letters with ornaments. This was the initial movement in the direction of display, in fact it was elementary display. Experiments in great number have been made in changing the form of typework to facilitate clear reading and comprehension, until the printer of today has at his disposal means and devices of various kinds with which he can vary typography for the attainment of special effects and definite purposes.

Disregarding the useless and ridiculous things that have been done in the name of display, it brings up a host of helpful expedients. It is, in fact, as has been said, a higher form of punctuation. Intelligent display can dispense with punctuation by the use of the conventional points and cause the sense of the language to be even clearer. For example, an ignorant man would surmise that the end of a line means a stop, though he might not understand that a period means the same thing. Parentheses are used to indicate that the matter enclosed is of a subordinate character, but is not that object better accomplished when the matter is set apart in smaller type?

Though a review of the development of display discloses the fundamental reason for its existence — the quality by which

*Copyright, 1919, by J. L. Frazier.

printed matter may be made to express as well as record thoughts — further reasons are found in the positive need for it in the conditions of literature and business today. The reading of modern newspapers, with their column upon column

Display, the logical arrangement
and emphasis of words in print
to attract attention and to convey
thoughts quickly and clearly

FIG. 1.

of reading-matter, would appear like a herculean task without assurance of obtaining what was desired were it not for the sparkling head-lines — the samples. Advertising has increased by leaps and bounds in volume, and the quality of advertising copy and appeal has also improved greatly, but how few of us stop to consider that display has been one of the greatest factors of advertising success. The competitive struggle for the public attention would long ago have dulled the people's attention if the reading of advertisements entailed the laborious and uninteresting task of sampling the content from solid blocks of type of uniform size. Without assurance of information regarding items in which a reader is interested, who would expect him to read advertisements anyhow? Copy is not paramount — the advertisement writer is not deserving of all the praise for the success of advertising. Presentation is equally as important — the expression of the copy in display by the thoughtful printer is undeniably and in no small measure responsible for the recent marvelous growth of advertising.

It devolves upon the display to select the important points in an item of information and so enlarge, separate or otherwise "spread before the view," again quoting the Standard Dictionary, these points that they may be seen at a glance and thereby, and immediately, give the reader an idea of what is contained or treated of. In effect, display is a table of contents, though more effectual because not separated from the

Display
the logical arrangement
and emphasis
of words in print
to attract attention
and to convey thoughts
quickly and clearly

FIG. 2.

text and put on another page where it will not be seen, perhaps, but set right across the face of the matter. It is, moreover, a label — a guide-post.

Display, today, has two aims — to *interpret* and to *attract*. The first essential, no doubt, was the aim which inspired the first use — to interpret — though the other is of no mean importance. In some instances, notably the large display lines of advertisements, we are tempted to consider the second aim the more important, as attractiveness is generally necessary to get attention, without which the same and other near-by

display can not function in interpretation. *Attractiveness in display stands for the elements which appeal to the taste, or which command attention, and interpretation for those which appeal to the understanding.*

To be successful, a piece of display must function as follows: First, it must catch the eye by presenting something striking or especially pleasing, and, second, the arrangement must be so logical and easy to follow that a reader will go on to the end giving the matter undivided attention. Attraction and interpretation may be served in common in some instances, yet for convenience of analysis — and in order to get at fundamentals, and to recognize the actual means of constructing good display — no better division occurs to the author.

Display may be made to attract attention and cause typographical matter to appear interesting in form or effect in the following ways:

- 1.— By use of striking contrasts in the sizes of type.
- 2.— By the association of type-faces that are in harmony, resulting in a whole of inviting appearance.
- 3.— By balancing the matter; by symmetry.

Display
the logical arrangement
and emphasis
of words in print
to attract attention
and to convey thoughts
quickly and clearly

FIG. 3.

- 4.— By the judicious use of white space and the contrast its employment affords.
- 5.— By the division of type-forms into shapes of pleasing proportion, as in paneling and paragraphing.
- 6.— By intelligent use of borders.
- 7.— By use of appropriate and interesting illustrations.
- 8.— By color schemes of such pleasing, unusual or attractive nature as will attract the eye.

On the other hand, display may be employed to aid interpretation in the following ways:

- 1.— By the variation in sizes of type to afford distinction between parts.
- 2.— By the use of light and bold-face types or types of contrasting styles together, to place special stress where essential, much like the trained orator emphasizes his prominent thoughts. (It is conceded that contrasts will not be so ugly as to repel and thereby defeat the whole purpose.)
- 3.— By changing measure to allow matter to be broken up in logical or natural divisions.
- 4.— By separation of parts by means of leading, spacing, etc., to make parts stand out through contrast with white space; isolation. (Such divisions enable the reader to give undivided attention to a part at a time.)
- 5.— By the use of color to afford contrast.
- 6.— By the use of illustrations of such nature and in such positions as to lead the reader's eyes to type.
- 7.— By balance or contrast of position. By the placing of important points in such positions and in such relation to each other that the sense of the whole is readily grasped.

In the following articles the elements of display outlined above will be considered for the most part individually. However, to demonstrate at the outset how fundamental some of them are, how they may work together in harmony, or separately, to the accomplishment of both interpretation and attraction, we will experiment, first for interpretation, with the following copy: "Display, the logical arrangement and emphasis of words in print to attract attention and to convey thoughts quickly and clearly."

First we will present the matter set to a fixed measure without effort at grouping or making divisions which would assist in explaining, i. e., interpreting the sentence (Fig. 1).

Every line of type has an end; and when the line stands alone, as stated before, the end marks the completion of whatever is printed in that line. It is true — and here a reasonable qualification is due — that in book and publication text-matter long practice at reading text-matter has overcome this natural understanding that a break from the end of one line to the beginning of another means a pause. Readers have schooled themselves in the practice of avoiding stops and hesitation

The resources of display do not end here, either. It is an axiomatic principle that a big thing is at first sight given more attention than a little thing. In other words, twenty-four point type will stand out noticeably beside twelve-point, and thereby

DISPLAY
the *logical arrangement*
and *emphasis*
of words in print
to ATTRACT ATTENTION
and to CONVEY THOUGHTS
quickly and clearly

FIG. 5.

Display
the logical arrangement
and emphasis
of words in print
to attract attention
and to convey thoughts
quickly and clearly

FIG. 4.

at the ends of lines in text-matter. In such matter, however, the lines are always closely spaced and the fact that natural pauses do not occur there is no argument that the understanding is incorrect. We can all remember how difficult it was for us as youngsters to "keep our voices up" at the ends of lines in our fourth readers; and many of us, without difficulty, can remember how our teachers watched us closely as we came near to the ends of lines and urged us on. The natural tendency to pause must surely be conceded. This done, we must admit that in display, where the lines are more widely spaced, good use may be made of the ends of lines to indicate division. Likewise, display makes logical use of small space or large space between lines to convey the idea of relation or association.

Here and now we have what might be called the primary principles of display, the very soundness of which is indicated by the fact that display goes back to these first ideas, which are natural and axiomatic.

To illustrate what division, without variation of size or face of type, will do to make reading clearer and easier — to interpret — Fig. 2 is shown. The reader will note how unnecessary the use of the comma is made and that each line is composed only of words related to each other and dependent upon each other for the fullest expression. It is interesting, also, to note how the word "Display" is emphasized through its position.

Going farther with the matter of division and besides grouping the words which are closely related into the same line, we will group the lines also in accordance with their relationship (Fig. 3). Here we have an arrangement that expresses the thoughts conveyed still more clearly.

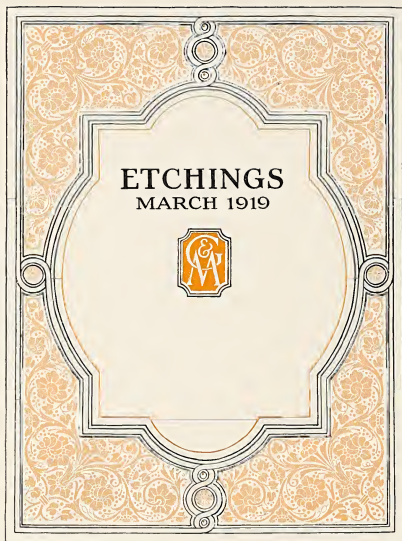
constitute display, and emphasis. If, then, we add contrast of size to the means of display already discussed and illustrated and set the most important word or words in larger type than the rest, we have the main point or points thrust at us before we can read the sentence through (Fig. 4). This principle of contrast is employed to attract attention.

In spite, too, of all the divisions and contrasts upon which display depends it still demands harmony and unity for most effective expression, as will be shown in the following articles. Unity is observed in Figs. 1 to 4 as all the type used in each individual setting is of one style. While unity depends on strict uniformity, harmony is broader and permits the intelligent use of different styles which appear well together. In Fig. 5, for example, we have only one size of type, but it illustrates the common and harmonious changes to capitals and italics. In Fig. 6 we go a step farther with display by using Caslon Text with the roman uniformly used in the other examples, all for the purpose of showing that pleasing harmony may be maintained with type-faces that are decidedly different.

Display
the *logical arrangement*
and *emphasis*
of words in print
to ATTRACT ATTENTION
and to CONVEY THOUGHTS
quickly and clearly

FIG. 6.

Let us observe, in coming to the conclusion of this article, that in these simple examples we have illustrations of the fundamentals of display — breaking into lines according to sense, grouping lines according to relation and emphasis by contrast of size and style of type. Other elements are required for strengthening the effect of these fundamentals — balance, shape, illumination with white space, etc. These elements, while not so obvious, perhaps, are essential to the fullest expression of display and follow the fundamentals in importance.



**DECORATIVE CONVENTIONAL
COVER-DESIGN.**

The first glimpse of Gatchel & Manning's house-organ, *Etchings*, the cover shown above, impresses one most favorably, thanks to an excellent design and attractive method of printing. That the inside pages contain features wholly in keeping with the standard of the cover is indicated by illustrations appearing in the March number of *Etchings*, some of which are reproduced in the "Process Engraving" department of this issue and to which special reference is requested.



SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

HORACE CARR, Cleveland, Ohio.—The treatment given "A Proper True Story of the Way of a Certain Little Maiden with a Man," on the card sent out by you as a valentine, is delightfully attractive. The colors are not only pleasing in themselves, but are quite unusual and are appropriate to the occasion.

EUGENE J. VACCO, Pittsburgh, Pennsylvania.—Specimens of your work set in capitals of Forum and Kennerley are handled in such manner as to give the most effective expression to those beautiful roman letters. Your several stationery forms are nicely set in Caslon roman capitals and italic capitals and lower case. We have no suggestions to make for the improvement of the examples sent us.

JOHN E. MANSFIELD, New York city.—Typography on the specimens done by students under your direction in the Boys' Vocational School is very good indeed, and especially neat, while the presswork is satisfactory. The red used for embellishing the inside pages of the booklet containing the address of Dr. William L. Ettinger is too deep, and, furthermore, has a purplish cast, making it unsatisfactory for use with black. Vermilion would have been much better.

ANDERSON & RUWE, New York city.—All the specimens of your work with which you have favored us are representative of the best quality in every feature of production. Particularly handsome among them, we find, is the large brochure for the American Merchant Marine Insurance Company, the cover of which is die-stamped in purple and white. The purple was also used for the decorative color on the inside pages. This brochure suggests all that it might be expected to suggest, and is, furthermore, inviting to the eye and easy to read throughout, thanks to legible typography and wide page margins.

B. W. KACULIFFER, Macon, Georgia.—Every specimen of the large collection you have sent us is of exceptional quality. The various type-faces employed are utilized to the best possible advantage, intelligent consideration being given the individual qualities of the variety of types in your equipment. The stocks used further enhance the beauty of the typography, and presswork is likewise of good quality. The specimens we would like to reproduce are not subject to satisfactory reproduction, either on account of the colors used or because of the method of printing.

THE MEAD STATIONERY COMPANY, Greenwich, Connecticut.—All the specimens of the large assortment sent us are of excellent quality. Particularly clever are the booklet for the Brunswick School,



A Proper True Story of the Way of a certain Little Maiden with a Man

[Stolen from one of Mr. Hearst's newspapers.]

I borrowed Jerry,
Who is a small girl
Of the age of two,
And talks a lot,
But for the life of me
I can't understand her.

And I promised her mother
I'd be very careful,
And get her home
Before dinner time.

And we started out,
And she wouldn't hold my
hand,

And went in all the door-
ways
Of all the stores,

And went up all the steps
And down again,
And under the swinging
doors.

Of a saloon,
And it took us half an hour
To go two blocks,
And I wanted to take her
home,

But I didn't dare.

And on the car
She wouldn't sit down.

And I had trouble with her,
And dropped my cane,
And my hat fell off,

And she got away from me,
And I left my seat to get her,
And we hit a curve,

And I nearly wrecked a
woman

With a lot of packages,
When I tried to save myself.

And I reached Jerry,
And held her on my lap,
And she squirmed,

And kept saying all the time,
"Some more play,"
And pointing to the woman;
And she was a nice woman,
And gave Jerry a chocolate,
And I was afraid of it,
And tried to get it away,
And Jerry squeezed it
So I couldn't get it,
And between the two of us
We ruined the chocolate
So we couldn't eat it.

And at the next corner
We left the car,
And I desired ourselves up
With my handkerchief,
And crossed the street
To get another car
And go home.

And then I discovered
That in the excitement
Of going out with Jerry,
I'd forgotten my pocket-
book,
And all the change I'd had
Was the nickel I spent for
car-fare.

And we were standing there
In front of a cigar store,
And a man came out,
And spoke to Jerry,
And put a nickel into her
hand,

And I grabbed it.

And when we got home
Jerry was asleep
In my arms,
And I forgave her,
And we're going out again
Next Wednesday.

Done in Print and sent to You by Horace and Nettie
Burton Carr, Cleveland - Saint Valentine's Day 1919

Valentine card designed, composed and printed by Horace Carr, Cleveland, Ohio, printer, known all over the United States for the exceptional quality of his work. The original was 4 by 9 1/4 inches in size and was printed in green-yellow and light terra cotta on white card stock of excellent quality. The character of the design and the unusual colors suggest the spirit of the occasion in an admirable manner.

the cover of which is printed in medium brown on buff Strathmore De Luxe, a paper of high quality having a ribbed effect, and the menu-cover for the Pickwick Inn. There is a tendency to set large amounts of reading-matter exclusively in capitals, which practice should be discontinued for the reason that capitals are not nearly so legible as lower-case characters, the latter having become familiar through constant general usage throughout many years.

JOE W. SNORT, Ottawa, Ontario.—Specimens of the work of The Mortimer Company, Limited, continue to interest us greatly because of their uniform high quality. No opportunities are afforded for constructive criticism as the work measures up to the best in appearance and advertising effectiveness. The poster for Rennie's All Meal is decidedly forceful in effect, scoring especially high in so far as its power for attracting attention is concerned. As it is also pleasing to look upon—thanks to an excellent design and pleasing colors—it completes the job by retaining attention and thereby getting the message clearly and effectively impressed on the reader's mind, which, after all, is the important thing.

THE PRINTCRAFT PRESS, INCORPORATED, New York city.—The colors employed for printing the announcement of Robert Goldstein's resignation from The Efficiency Press are very pleasing indeed. It is regrettable that the gray ink was so soft, as the fact that it has spread somewhat and does not cover well creates a rather bad appearance. The quality of paper used, a rough hand-made Italian cover-stock, requires a firm, hard impression and a stiff job-ink. The first page is rather hard to read on account of the exclusive use of capital letters which the average person is not accustomed to reading and, therefore, naturally finds difficult. The trade-mark design is quite interesting.

PRIVATE HARRY LESSER, Fort Bayard, New Mexico.—The booklet, "Legend of the Kneeling Nun," is attractively designed and well printed. The long lines of the poem suggested an oblong-shaped booklet, which shape we do not like in anything except a catalogue or pictorial book. The rules of the running head are entirely too bold for harmony, although an effect is secured by such usage which might have been the object of their use. The cover-design should have been placed a pic higher on the page, as, in the exact center, it appears low, thereby affecting balance and producing an effect of monotony in placement, in violation of the principle of proportion.

OTTO H. WISE, Cleveland, Ohio.—The specimens are all very neat, consistent in that respect with examples of your work which we have examined in the past. The program for the dinner given J. Robert Crouse by the War Savings Committee is decidedly novel in its typographic

border treatment making such inroads on the space that to avoid congestion would necessitate setting the type in such small sizes as to be out of the question. The twelve-point size, printed in light blue across the top, and linking up with the border of one point rule, adds nothing to the

size, are held, the top sheet of which is printed with an attractive letter-head design. In the two smaller pockets on the inside of the flaps, 6½ and 10 inch envelopes, respectively, are contained. We not only admire the plan for supplying customers with test sheets in this manner, but

JAY GLENN HOLMAN CHICAGO

Something decidedly out of the ordinary in personal stationery by the gentleman whose name appears thereon. The original was printed in red and black on buff linen-finished stock of heavy weight with deckled edges at top and bottom.

treatment as it is also in text. The informality of the program should have provoked lively interest and some merriment on the part of those in attendance at the dinner. There is not sufficient connection between the text of the cover-design and the large initial "A" to make the use satisfactory, and the initial is rather too large, but, of course, something had to be sacrificed to secure the extreme novelty which characterizes the work throughout.

THE HUGH STEPHENS PRINTING COMPANY, Jefferson City, Missouri.—The program booklet for the community dinner tendered E. W. Stephens is quite pleasing. The general format, as well as the design and arrangement throughout, is of the highest order, and the presswork is particularly good. Our only suggestion for improvement would be to deepen somewhat the bright yellow-orange used as the second, or illuminating, color on the inside pages. On most of the pages the extent to which the yellow-orange is used causes the pages to appear overwarm, and in some instances, particularly on those pages bearing portraits of Mr. Stephens in his youth, the bright color entirely dominates the page. The effect in these instances is displeasing.

JAY GLENN HOLMAN, Chicago, Illinois.—Novel indeed is the design for your personal letter-head and envelope. Printed on buff linen-finished stock of heavy weight, and with deckled edges at top and bottom of the letter-head, the effect is rich as well as striking. The design was printed on the flap of the envelope. The unique design is reproduced to give our readers a general idea of its appearance and to show how really unusual effects may be obtained by simple means.

AMBROSE, THE PRINTER, Jacksonville, Florida.—The small blotter, "Your Printing," while novel because of its miniature size, is not effectively composed, and for that reason it is not likely to prove successful in an advertising way. The arrangement of the type-lines thereon is unavoidably complex because of the use of the trademark line, "The Ambrose Way," which is lettered diagonally, and for that reason does not invite reading. It is also plainly crowded,

general effect of the piece, while taking considerable away by occupying space as indicated above.

FROM George A. Mills and R. H. Parmalee, Albany, New York, printers for the Hudson Valley Paper Company, also of that place, we have received a clever portfolio or jacket, which opens both ways from the center. The same design appears on the front of both flaps, the copy for which is "Empire State Linen. Test it. Tear it. Try it," together with the name of the firm. At the bottom of the three inside pages are pockets, narrow ones on the two folds and a wide one in the center. In the center pocket a number of sheets of the paper cut 8½ by 11, letter-head

we must also commend the attractive and novel manner in which the portfolio has been produced. The jacket was designed by Mr. Mills, foreman for H. B. Baker, and the letter-head by Mr. Parmalee, foreman for the Acme Print Shop.

RAY MATLOCK, Ennis, Texas.—From an artistic standpoint the blotter, "To Merchants," does not score high, although we must admit it does not violate any fundamental principles and is not wholly displeasing. It is, we should say, rather ordinary from the standpoint of appearance. The blotter is quite legible, however, and, though the display was not selected which would make it most effective from an advertising standpoint, it is not altogether bad in that respect. Better display would have resulted by substituting for the main head-line, "To Merchants," the words "Duplicate Sales Books," with the words "We are now prepared to handle," somewhat smaller, immediately above. Likewise, "Your Next Order," the second display line in point of prominence in your setting, is meaningless to an extent, and assuredly without value from an advertising standpoint. One should avoid having a display line printed in red adjacent to a border which is also printed in red.

CARL B. CHAMBERLAIN, Peoria, Illinois.—The title-page for the catalogue of Wickfield Farm Hampshire Hogs, while deserving of praise, considering that you are a two-third, is indicative of a tendency which should be overcome. It is too complex, made so by adherence to a preconceived broken panel design, which, we feel sure, rather than the arrangement of the type, was the first consideration. Display, in so far as prominence in relation to importance is concerned, is good, but there are too many display lines of nearly uniform size. Remember, always, the simplest way is the best, and that borders such as was made up for this page serve no purpose except to waste time and handicap the prominence of type. Where there are so many groups, each a force of attraction to the eye, it is natural for the reader to become confused, in which case he can not read with the satisfaction and attention essential to clear comprehension and forceful impression.

The Poppy Field
Dope All Home Grown Stronghold Save-hal partner

February 26 March 26

What's new in the world?
The world is a very interesting place. It is full of new things and new people. We are living in a time of great change and progress. The world is becoming more and more united. We are all working together to make a better world for ourselves and for our children.

Hardcore Tactics to 'The Poppy Field'
The Poppy Field is a very interesting place. It is full of new things and new people. We are living in a time of great change and progress. The world is becoming more and more united. We are all working together to make a better world for ourselves and for our children.

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The world is a very interesting place. It is full of new things and new people. We are living in a time of great change and progress. The world is becoming more and more united. We are all working together to make a better world for ourselves and for our children.

Hardcore Tactics to 'The Poppy Field'
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Two-page spread, a regular and interesting feature of *Furnishing Facts*, house-organ of the Brownstein-Louis Company, Los Angeles, California. This publication is regularly produced by Young & McCallister, Incorporated, also of that city.

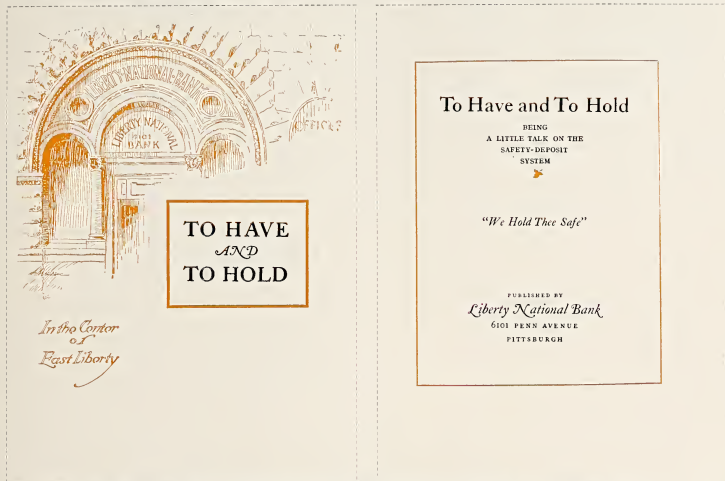
THE COSMOS PRESS, Cambridge, Massachusetts.—We can not find fault with the specimens you have sent us, in so far as their arrangement is concerned, as, from the standpoints of simplicity and order, they are satisfactory. We do not believe you understand the requirements for the harmonious association of types or you would not use in the same design letters so utterly dif-

ferent as interruptions to halt connected and satisfactory reading of the matter, cause the design to fail in the most complete sense. Squared groups are all very nice if, to obtain them, it is not necessary to separate words which are dependent upon each other for sense over different lines, breaking thoughts, as it were, but when sacrifices must be made that handicap in the least

holding it in place. They made a very pleasing effect on the banquet table, as about five hundred were used."

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—We find considerable interest in examining the specimens of your excellent typography done in the composing-room of the MacGregor-Cutler Printing Company. Your good work has

sense as interruptions to halt connected and satisfactory reading of the matter, cause the design to fail in the most complete sense. Squared groups are all very nice if, to obtain them, it is not necessary to separate words which are dependent upon each other for sense over different lines, breaking thoughts, as it were, but when sacrifices must be made that handicap in the least



Cover-design and title-page from a beautiful, dignified and readable booklet designed by Arthur C. Gruver, Pittsburgh, Pennsylvania. In the original the printing was in light brown and black on white antique stock.

ferent as Gothic, a highly decorative letter of condensed shape, and block letter, a severe type of extended shape. We suggest that you make a practice of setting each job in one style of type only, as in that case you will be taking no chances with inharmonious results. Watch, also, the matter of contour. Nothing is more displeasing than a type-group of bulky, stiff shape. As a general rule, these effects may be overcome, but on invitations and announcements, we must admit, it is often impossible to overcome bulky shapes as the practically unalterable length of lines determines the shape of the group or form.

JOHN A. FRIES, Harrisburg, Pennsylvania.—The program and menu for the banquet of the Federation of Clubs is a decided novelty. For the benefit of our readers we will state that a military atmosphere was secured by cutting the menu out, after printing, in such form that when folded, and held together by a slight extension in one end pasted on the inside of the other, it gave a good representation of a four-sided tent, in which condition the copies were placed beside the plates on the banquet table. In sending a copy to THE INLAND PRINTER, Mr. Fries, who is employed by Harry A. Kurzenknebe, wrote in part as follows: "You will find enclosed a little program, the result of a request on the part of our customer for something appropriate to the time of war. When folded it forms a tent, on top of which a small American flag is placed, the stem or pole going down into the tent, thereby


been enhanced by careful and intelligent workmanship in the pressroom. In the twenty or more specimens making up this collection we find but two lines set in type other than Caslon, and those two are headings set in Caslon Text, which quite often can be worked with roman Caslon to good effect. The uniform excellence of the work, of which there is quite a variety, demonstrates that sundry type-faces are in no way essential to the production of effective and expressive printing. Especially interesting is the program for the annual banquet of employees of your company, which is quite successfully done in imitation of the work of Benjamin Franklin. The title-page and one of the inside pages of this exceptional piece of work are reproduced, but, of course, our reproduction can show only the style of typography and design. It does not do justice to the original, on which the quaint typography is enhanced by antique white stock having deckled edges, thereby supplying a still more accurate representation of American printing during the Colonial period. The booklet for the Liberty National Bank, "To Have and to Hold," is also an example of fine quality, the treatment of the cover-page, especially, being worthy of praise.

LOUIS W. WERNER, Brooklyn, New York.—The general effect of the cover-design for the booklet, "Graduation Exercises," is very good but the fact that it was necessary to use colons to fill the exceptionally wide space between some of the words, and that these colons serve in a


the fulfilment of the functions for which the design was intended, that is, to convey information clearly, one should not hold himself to such arbitrary shapes of the designs. With the space available on the text pages it seems a shame that the type-lines should be crowded so closely. Presswork is only ordinary.

H. H. COVLE, East Chattanooga, Tennessee.—Of the three stationery forms for the Andrews Printery by far the best is the letter-head on which you wrote, and which is printed from Cloister Old Style and Italic. This heading is not only unusual in design, but, better still, it is simple and effective in arrangement, the combination of novelty and simplicity being worthy of high praise. The two invoice forms are so much inferior to this letter-head that it is hard to believe the same man designed and set all three. Both of these forms are entirely too "fussy," and too large a portion of the designs is printed in warm colors. Furthermore, two entirely different styles and shapes of type are employed in these invoices, and the resultant effect is displeasing because of the lack of harmony. Simple styles of arrangement, in which one style—or at least one shape—of type is used, are best. With capitals, lower-case and italic of a good type family, one has all the essentials for variation which one requires for good work. The remaining specimens are of good average quality.

WORCESTER TRADE SCHOOL, Worcester, Massachusetts.—The various examples sent us in your




Y^e Firft
Annual Banquet
 as held by
 divers Lads and Laffies
Employees of ye MacGregor-Caviler
Printing Company



To be held on y^e
 Roof Garden of y^e CHATHAM TAVERN
Thursday Even'g, Jan. 9th
 1919

Y^e Repaft



Go to it, all y^e Lads & Laffies.
Mr. Hoover is in "No Man's Land"—EUROPE

Bookbinder's Glue <i>Fancy Relishes</i>	Gafolene <i>Fruit Cocktail</i>	Ink Reducer <i>Chicken Broth</i>
Paper Cutter Clippings <i>Ye Fried Tomato</i>	Roller Composition <i>Sirloin of y^e Brindle Cow</i>	Bees Wax Pudding <i>Potato Siffle</i>
Reducing Varnish <i>Salade Chippendale</i>	Y ^e January Window Panes <i>Fancy Ices</i>	Canvals Back Binders— <i>Sliced</i> <i>Afforted Cakes</i>
Frefth Lubricating Oil <i>Coffee</i>	Twisted Shipping Rope <i>Cigars</i>	

It ain't y^e guns, nor armam'ts, nor funds that they can pay,
 But ye clofe co-operation, that makes them win ye day;
 It ain't y^e individual, nor ye army as a whole,
 But ye everlastin teamwork of every bloomin' foul.

First and third pages of a beautiful program-folder designed by Arthur C. Gruver, Pittsburgh, Pennsylvania, in imitation of the work of printers in Colonial times. White antique laid stock was used, and the folder was tied with bemp. Printing was in red and black.

last collection, the work of students of the printing classes, are very good indeed. The circulars, envelope-slips, and other small forms are especially worthy of praise because of their pleasing appearance, exceptional legibility and effective display. The school publication, *Trade Winds*, is likewise well gotten up and compares favorably with the best of school papers. The text pages are very nicely composed and made up, and the advertisements are good, although, in them, too great a variety of type styles have been used. There is generally, too, a lack of sufficient contrast between display lines in the advertisements, and this is responsible for the fact that in many of them nothing stands out to command attention. Compositors should select the one or two big features in every advertisement and display them strongly, holding the other lines down so that the important lines will have the advantage offered by contrast to heighten their display effectiveness.


THE JOHN P. SMITH PRINTING COMPANY, Rochester, New York.—The "Lincoln Souvenir" is a beautiful folder, idea and execution alike being deserving of high praise. A brief description should prove of interest to our readers.

The first page is made up of an oval half-tone portrait of Lincoln, printed in black over a somewhat larger oval of a light buff tint. Outside this buff oval the white paper shows for a space and then an oval line about six points wide printed in gold appears directly inside another

oval, approximately a pica wide, printed in black. These two outside oval borders are embossed with a die of such nature that in combination with the black and gold coloring an excellent representation of an old-fashioned frame is produced. Inside this frame the white stock represents the mat, and the oval background in buff the portion of the portrait appearing through the mortise in the mat. The second page is blank, except for a few dedicatory words which appear in the lower left-hand corner. The third page bears Lincoln's famous letter to Mrs. Bixby, a mother who had lost five sons in the war. This is printed from Caslon types over a solid panel background in buff.

LOUIS A. LEPIE, Jersey City, New Jersey.—The general design of the Pratt Institute catalogue cover is good, but several serious faults are plainly apparent. The border is entirely too prominent and spacing between letters is not at all good. With type, the space available will not always permit of the extra space required between full-faced capitals such as "I," "N," "H," etc., to make spacing of the line throughout with such other letters as "T," "V," "W," etc., therein, appear uniform, but in hand-lettering,

THE FRANKLIN-TYPOTHETAE OF CHICAGO
 FOURTH ANNUAL MEETING



THE Franklin-Typothetæ of Chicago will hold its Fourth Annual Meeting Thursday evening, October the thirty-first, at six sharp at the City Club, 315 So. Plymouth Court. The year that is now coming to a close has been filled with unusual activities. A retrospective view of these activities will be presented in brief reports by your officers and by division and committee chairmen. Proposed amendments to the constitution will be voted upon and the Annual Election of Officers will take place. Entertainment Committee will provide *special Kaffees Dinner, \$1.50 per plate*. Please be prompt. Plates must be guaranteed; so be sure to send in your reservation

J. W. Hattie, President
 C. L. Wozniak, Secretary

The original of this announcement-circular, which was 12 by 9 inches in size, was decidedly handsome, though we find that much of the original beauty has been lost in the reduction. Printing was in vermilion and black on white antique stock. By Edward A. McGrady, with the Sleepack-Helman Printing Company, Chicago, Illinois.

YOU ARE INVITED TO INSPECT AN EXHIBIT
OF THE METHODS AND EQUIPMENT OF THE

COMMITTEE ON CLASSIFICATION
OF PERSONNEL OF THE U. S. ARMY

AT THE NORTHWESTERN UNIVERSITY BLDG

DEARBORN AND LAKE STREETS

TUESDAY, WEDNESDAY AND THURSDAY

FEBRUARY ELEVEN, TWELVE AND THIRTEEN

MORNING AND AFTERNOON

COLONEL WALTER DILL SCOTT, professor of psychology at Northwestern University, founded the Committee on Classification of Personnel and directed it throughout the war. The system disclosed a man's capabilities and indicated his possibilities and, through a series of tests, enabled the creation of an army which could be quickly adapted to the huge tasks that it undertook. This involved a large organization; at the end of the war, COLONEL SCOTT had more than 7000 men engaged in personnel work.

It is believed that the group of specialists who handled the work should not be allowed to scatter, now that their war task is ended, but that the results of their combined experience should be made available for the solution of present problems in industry.

The Scott Committee is now preparing to turn from the problems of the army to those of industry.

An unusual invitation form. The folder on the first page of which this was printed was folded in the center of the white space apparent between upper and lower sections. The upper section embodies the invitation proper while the lower part is made up of informative matter concerning the speaker and the nature of his war work, which was the basis of his speech.

where one is not held to fixed sizes of letters, and where, if necessary, he can change the proportion of some letters slightly, there is little excuse. The stiffness and irregularity of the lettering indicate that considerable practice must be done before you can hope to do work in that line suitable for reproduction. Your exceptional ability as a designer of typography should place you in a position to develop rapidly in the art of lettering. The same faults pointed out in the Pratt design, with the exception, perhaps, of spacing, are apparent in the "Opportunity" motto-design, hand-lettered in Gothic. We doubt whether you would set a line entirely in Gothic capitals. Why, then, letter a line entirely in capitals of this beautiful though illegible letter?

G. GARRETT MIERS, Allentown, Pennsylvania.—The letter-heads which you have composed from copy used by THE INLAND PRINTER are rather neat. We can not, however, reconcile ourselves to the use of decorative swash italic capitals, made only for beginning and ending words, in the middle of a word set entirely in capitals. Furthermore we can see no beauty or effectiveness in a line of italic capitals. In form, the setting in which the italic capitals are used is the better, particularly in so far as symmetry and balance are concerned. The red used is of the carmine variety, a shade which does not look

well with black, and which has a tendency to make the black look "rusty." Red-orange, in fact a red similar to vermillion, is by far the best for use with black, as such reds cause the blacks used with them to have a luster, the orange reflecting a bluish cast in the blacks. In this letter-head you have made the street address altogether too prominent in relation to the size of type used for the name of the city, and the

THE RECORD COMPANY
PRINTERS • ENGRAVERS • BINDERS

MAIN OFFICE AND WORKS
SAINT AUGUSTINE, FLORIDA

W. B. NEAL—General Superintendant and Sales Manager

Handsome business-card by Howard Van Sciver, Jacksonville, Florida. The type-matter was printed in brown, and, in the center, and under the type-matter, the trade-mark of the firm was printed in a light blue tint, which, unfortunately, has been lost in our reproduction. The blind-embossed border which may be faintly seen, added much to the appearance of the card, for which buff stock of good quality was used.



PROOF

PLEASE read this PROOF carefully and return at once with original copy. Work cannot proceed until you return the PROOF with your "O.K." or marked "O.K. as Corrected." All changes from the original copy will be charged for as author's alterations. Always sign your name so that we may know the PROOF has reached the proper party



MacGregor-Cutler Printing Co

PITTSBURGH PLATE GLASS BLDG

Main St Grant 1655

This envelope-slip is shown not merely because of its excellence in design and typography, but in order that our readers may, if desired, adapt the copy to their own needs. Original was printed in red-orange and black on white Old Stratford stock. By Arthur C. Gruver, Pittsburgh, Pennsylvania.

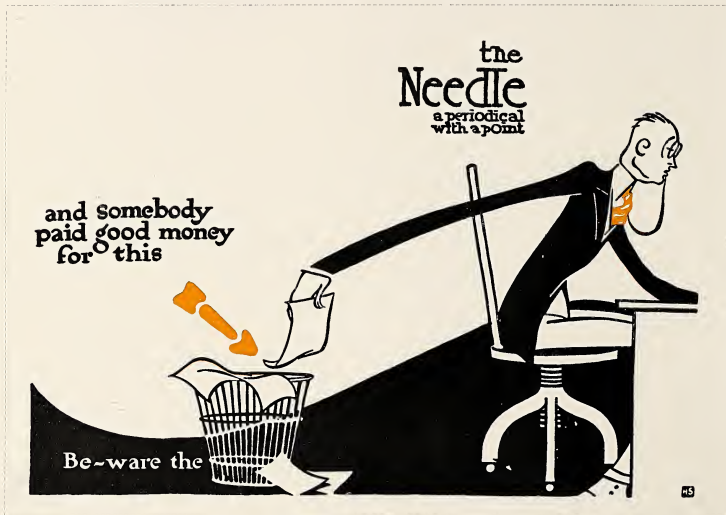
line printed in red is not in its logical position, both of which facts are due to an effort toward perfection of symmetry in the form of the group as a whole. The heading in which roman capitals were used for the main display line is faulty, particularly because of the fact that the matter in the upper left-hand corner does not balance that in the upper right-hand corner, there being two rather long lines in lower-case in the first instance and one rather short line in capitals of roman and italic lower-case in the second. Here, too, the street address has been made too large.

BAXTER PRINTING COMPANY, Baxter Springs, Kansas.—Work is of good quality in every way, superior by far to the average run of printing from plants in towns the size of Baxter Springs. Simplicity of arrangement and intelligent selection of type-faces are features responsible for much of the pleasing appearance of your work. We admire especially the letter-head for *The Baxter Springs News*, set in Cheltenham Medium and printed in brown on white stock. The decoration at the top, a floral ornament with the letter "N" inside in the center, and parallel rules extending on both sides to within a half inch of the edge of the sheet, does not conflict with the type. It adds just enough ornamentation to obviate any tendency toward severity, which results to a

greater or less extent when type-matter alone is used in conventional forms of arrangement. On the interesting business-card printed in light orange and black the fine parallel rules between the two bottom lines, which are squared up at the ends, do not harmonize with the rest of the scheme, and the forced arrangement of this section and the opening between the two features of the last line create an effect which is not in keeping with the novel and pleasing appearance of the remainder of the design. The various other letter-heads sent are also simple and in thorough keeping with the quality of

is placed at the optical center of the page, the words last quoted appearing in the lower right-hand corner. The text pages, and the advertising pages interspersed throughout, are practically uniformly set in Caslon and further carry out the suggestion of quality created by the cover. Presswork on the half-tones, of which there are many, and the type-matter is excellent throughout. The booklets, "The Beautiful Grounds Book" and "Silver Lake Estates," are likewise representative of the best quality and should convince buyers of printing in your section that they can gain nothing by going elsewhere for

only for that reason but also because the margins are not in accordance with the approved progressive style. The running heads do not line up as they should, and on many pages the top margin is greater than the bottom margin. For most pleasing results, as stated, the type-page should be of the same proportions as the paper page; that is, the length of each should be in the same relation to the width and the margins should progress in width around the page from the back to the bottom. The back margin should be to the front margin as two is to three and the top margin should be related to the bottom margin



Front and back covers from *The Needle*, house-organ of Young & McCallister, Incorporated, Los Angeles, California. The covers of this publication are always unusual in art and color treatment, as is this one, and the waste-basket invariably appears as part of the scheme, usually appearing on the back page.

the heading for the *Nes*. Avoid the use of italic capitals exclusive of lower-case and do not letter-space text type. The character of the various text or Gothic alphabets is such that they are pleasing only when the lines and masses reflect the character of the individual letters, to do which they must be compactly spaced as to letters, words and lines.

HOWARD VAN SCIVER, Jacksonville, Florida.—The product of The Record Company has always been representative of a high standard of quality, and it has not suffered in the least since you have become composing-room executive. Notable among the examples last received is the large brochure, "The Golf Links of Florida's East Coast." The cover suggests both quality and dignity, and should therefore appeal strongly to the class of people to whom it was doubtless sent. The cover-stock is a dark gray crash-finish paper, the front edge of which is deckled, and on it a design made up of an emblem, the title in capitals, and the words "For Reading Table," in italics, appears in gold. The emblem is also embossed and, with the lines of the title,

their high-grade printing. The business-card for The Record Company used by Mr. Neal is quite out of the ordinary, and, in addition, delightfully pleasing and rich in appearance. It is reproduced, but, of course, we can give only a general idea of its appearance in our half-tone. Unfortunately, some of the best printing we receive is not adaptable to proper representation by our reproductive processes. The advertisements for the Florida Citrus Exchange are of excellent quality, typography, illustration and white space being skillfully employed in combination to form a most effective appeal.

WARTBURG PUBLISHING HOUSE, Waverly, Iowa.—Display effectiveness is the most prominent good quality found in the various commercial specimens, which are otherwise quite satisfactory, also, in spite of the fact that in several the type is crowded. The general format of the book, "R. F. Weidner, D.D., L.L.D.," is pleasing; the first impression created is a good one. Serious faults, however, mar the appearance of the inside pages. The pages of text are not in proportion to the paper pages, and are unattractive not

in the same ratio. The half-tone portraits are invariably placed below the center of the pages, whereas they should be placed above the center. In the exact center, owing to an optical illusion, because of which the eye sees incorrectly from a vertical standpoint, such illustrations appear below the center and in poor balance. It is to overcome this illusion that illustrations, as well as type-pages, must be placed above center. While the size of illustrations will not always permit of placement according to proportion, when they are rather small in relation to the page they can be placed thereon according to that rule. That means the space from the center of illustrations to the top of the page will be to the space from center to the bottom of the page as two is to three. The opening lines of paragraphs should not be placed at the bottom of a page, as to do so breaks up the regular and rectangular contour of the page. In like manner it is a still more serious fault to have the last line of a paragraph appear at the top of a page. Presswork is reasonably good, considerably better, in fact, than the features of typography and design.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Negatives for Planographic Printing.

The photoengraver being frequently called upon to make negatives for the lithographer, who may require them for photolithographic transfers for printing on stone or metal, for either direct printing or offset printing, is frequently puzzled as to whether the negatives should be reversed or not. W. J. Smith supplies the list following, which tells the lithographer's requirements:

Negatives for printing direct on stone or metal.....	Reversed.
Negatives for photolith transfers and offset printing.....	Reversed.
Negatives for collotype transfers to stone or metal.....	Reversed.
Negatives for printing direct on metal and offset printing.....	Direct.
Negatives for printing on photolith paper.....	Direct.
Negatives for positives to print on copper and etch intaglio.....	Direct.

New Ideas Due in Processwork.

"Inventor," Pomona, California, asks: "Is there a method of planographic printing in the flat-bed type of press which would be less expensive for limited printings than the method which uses relief engraved plates?"

Answer.—There is likely to come into notice almost any time now a method of printing that will meet your requirements.

Several such processes have been tried by the different governments during the war for quick map reproduction, some of them still being retained in part as government secrets. New ideas in processwork are about due, so that the next few months are likely to bring interesting developments. The same idea is expressed by William Gamble in the Penrose Diary for this year, when he says: "As things are at present, little or nothing is being done toward devising new methods, new apparatus or new processes. Processwork is just marking time, but we believe it is destined to make an immense leap forward now that the war is ended."

Relief and Offset Plates From Same Negatives.

A Western engraver asked this question: "I am making four-color half-tones for a book publisher who wants the same subjects for posters printed in colors by offset four times larger. How would you recommend doing this job?"

Answer.—Make your four-color half-tones on copper the same as usual. Before blocking, have lead-molded electro-types made from them to be used as the relief printing-plates. Clean up the copper half-tones thoroughly with soda, acetic acid and salt, chlorid of iron, or whatever you use for brighten-



Illustrating How an Added Touch of Color Gives Attraction Value.

The above illustrations show the old Independence Hall, Philadelphia, opposite which is the home of Gatchel & Manning, engravers, through whose courtesy these engravings are shown here. Commenting in *Etchings* on the two-color specimen at the right, Gatchel & Manning state that this is "Not a picture in the ordinary sense, but of undoubted 'eye-catching' value. The apt, pat, or odd has advertising value, even if not strictly academic."

ing up the etched copper. Re-etch the high lights until the finest dots disappear entirely. Pull proofs in black ink on coated paper, leaving on the registry points. On a solidly built camera, showing no vibration, use these half-tone proofs of the high-light half-tones as "line" copy and make negatives enlarged four times, which can then be used for making prints direct on metal for offset printing, as they do not require reversing and consequent loss of register.

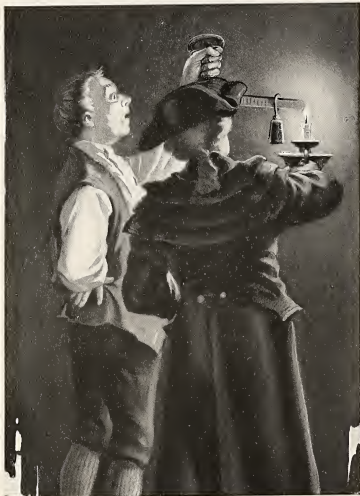
Photographic "Figures, Facts and Formulae."

The Photo-Miniature, No. 173, with the above title, just received, gives much information for engravers, among which

whó we hope has survived the war. His address is 150 Boulevard Montparnasse, Paris, XIV, France.

"Author," Philadelphia: To get photoengraved plates of the old cuts in that medical work, go to the New York Public Library, where you will undoubtedly find a duplicate copy of the book. They also have a Photostat apparatus by which they can make for you, at little cost, paper negatives to turn over to your engraver, who will do the rest.

J. B. Brown, New York: There is no difference in the process, whether it is called "rotary photogravure," "gravure," or "rotogravure." The first is the proper name for it; the second is an abbreviation like "typo" for typographer; the



Demonstrating that Copy in Colors Is Not Necessary for the Production of a Set of Color-Plates.

The plate at the left illustrates the original copy in one color; the one at the right shows how a piece of tracing or tissue paper is fastened on the copy, the desired color being indicated thereon, while the plate on the opposite page shows the finished engraving in two colors. Shown here by courtesy of Gatchel & Manning, Philadelphia.

is this idea for making a few prints from letters or any copy in lines printed on one side of the paper only:

"Lay the copy to be reproduced in the printing-frame in contact with a sheet of contrasty, glossy gaslight paper. Expose to light and develop with M-Q and plenty of bromid to give an intense print with absolutely clear lines. When this print is dry, lay it face down on a clean blotter and with a hot flat-iron saturate the paper with paraffin until it becomes translucent. It is now a negative from which bromid prints can be made; or, by long exposure, prints can be made by the albumen process on zinc for line-engraving."

Brief Replies to a Few Queries.

"Publisher," Boston: There is a book, "L'Heliogravure Rotative," by M. F. Van Dijk, which was mentioned in this department about five years ago. It was largely an advertisement for a press. To learn about it, write to M. Henri Calmels,

last name is a trade-mark name which the Germans gave it when they claimed to be the inventors, but which pretension was exposed in these pages years ago.

Reducing, or "Cutting," Negatives.

"Photographer," Columbus, Ohio, who complains of trouble with the "cutting" solution will be interested in what the *British Journal of Photography* says on this matter:

"Failures may be due to making the iodine solution, and, again, to the varying strengths of commercial cyanid. The secret of causing the iodine to dissolve completely and quickly in the iodid is to add just enough water to dissolve the crystals of the iodid, scarcely more than required to cover the crystals, and then to stir in the iodine flakes. These should dissolve almost instantly and will remain in solution on diluting with water to the desired volume. But if there is an excess of water used to dissolve the iodid, then the iodine flakes are dissolved

only after much shaking or stirring and sometimes can not be made to dissolve completely. Want of reducing power in the combined iodine and cyanid solutions is very often due to insufficient cyanid. The latter may be largely contaminated

Wash the "hypo" from the face of the wood quickly and remove the moisture with damp chamois or blotter. Dry quickly. This will give a brilliant print with no film to interfere with the gravers. The wood is not injured by chemicals, if you are careful to wet only the surface of the block.

Louis Edward Levy.

One of the distinguished "old-timers" among photoengravers, Louis Edward Levy, passed away recently at his home in Philadelphia. He was stricken with apoplexy while on his way home at night and died instantly. He was a native of Bohemia and seventy-three years old. Fortunately, on March 25, 1915, Mr. Levy contributed to the Franklin Institute, of which he was vice-president, a paper on the "Development and Recent Advances of the Techno-Graphic Arts," which was afterwards reprinted. This paper contains a detailed account of Mr. Levy's experiments and services to photoengraving, and is therefore a historical document. At the time of his death Mr. Levy was president of the Graphic Arts Company, president of the Association for the Protection of Jewish Immigrants, president of the Jewish Community of Philadelphia, and a director in many of the Jewish charitable organizations. He is survived by his widow, two sons, Howard S. and Lionel F., and a daughter, Hortense, who has been serving as a telephone operator with the United States Signal Corps in the Army of Occupation in France. Max Levy is a brother of the deceased.

"ETCHINGS" FOR MARCH.

The acid test of a house-organ is in the results produced by it. Whether the results are sufficient to make it worth while will depend upon how well the character and quality of the work produced by the house issuing it are set forth therein. Of the many house-organs received each month by THE INLAND PRINTER, but few will pass this test as successfully as the little organ known as *Etchings*, issued by the well-known photoengravers, Gatchel & Manning, of Philadelphia. *Etchings for March* maintains the high standard set by its publishers, and sets forth in such splendid manner the advantage of good engravings and of a little touch of color that we have secured the use of some of the plates and are showing them on these pages for their instructive value. The cover-design, an artistic specimen, is shown on page 60.



See description on preceding page.

with cyanate, which is inert in forming a reducer. The solid cyanid used should be of a quality guaranteed up to eighty or ninety per cent."

Photographic Printing on Wood.

"Wood Engraver," St. Louis, who asks for a simple formula for printing photographs on wood from reversed negatives, is offered the following:

The sides of the wood block are rubbed with heated wax or paraffin. This is to keep moisture from injuring the wood. Three solutions are kept in stock ready for use:

- 1.—Gelatin: 16 gr. of gelatin to 1 oz. of water.
- 2.—Silver nitrate: 80 gr. of silver nitrate to 1 oz. water.
- 3.—Citric acid: 40 gr. of citric acid to 1 oz. of water.

The white of an egg is beaten to a froth and left standing over night.

To sensitize a block, take: white of egg, 1 dram; gelatin solution, $\frac{1}{4}$ dram; best zinc white, $\frac{1}{8}$ oz.; ammonium chloride, 5 gr. Rub these to a paste in a glass mortar and while rubbing drop slowly into the paste 30 minims of the citric acid solution and 30 minims of the silver nitrate solution. Paint this on the wood block very thin, seeing to it that the block is completely covered. Dry quickly in the dark and print under negative in the sunlight as usual, timing the print so as to keep a record of what length of time is best, which will vary with different negatives and different lights. Fix the print in the darkroom by holding it face down for a few minutes in a tray of hyposulphite of soda. Get this soda from a photographic supply house and you will find directions for use on the package.



Just a Little Touch of Color Adds the Charm of Distinction.

Engravings by courtesy of Gatchel & Manning.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Direct Advertising Campaigns.

One of the chief objections to a large proportion of the direct advertising employed by printers is that it is too general in character. Generalities lead to vagueness and consequently a reduction in the force of appeal. Draw the attention of any person to a piece of printing that is suitable and beneficial to that particular person and you have taken a long step toward getting him to buy it. Place the matter before him in such a way that he must analyze and worry over the problem of its application to his own business and you have taken a chance shot with its limited chances of success.

Direct advertising affords a better opportunity of using this specific appeal to the individual than any other form. Printers are in a better position to employ it than any other class. To illustrate, I am going to outline here a campaign of this sort which the Herald-Statesman Publishing Company, Columbia, Missouri, is putting on at this time with most unusual success.

Stationery.—Believing that the women of the community would be willing to buy note and letter paper that is individual and personal, the company made a careful list of every woman in the city who, it was thought, would be in the market for such stationery. Then the address of each woman was printed on three samples of stationery of good quality, including envelopes. These were mailed. When a woman received this piece of direct advertising she found a piece of stationery with her home address neatly printed at the top, also her home address on the back of the envelope. Inside the top sample of paper was a neat blotter, cut to fit within the fold of the sample sheet, on which was printed the firm's appeal. The message on the blotter was to the effect that she might buy stationery that was individual and distinctive at a very moderate cost.

"Stationery is something that should represent you personally," says the message on the blotter. "Instead of buying it on a shopping tour when you 'run out of writing-paper,' why not select your stationery and send your written messages on stationery of quality, taste and design that is representative of you personally?"

The samples and the blotter formed a forceful appeal, with the result that the company has started a good-sized

business in personal stationery among the women of the community. These women will become regular customers. They will change the size, color and type of their letter-heads and envelopes occasionally, but the chances are a dozen to one that they will give the Herald-Statesman Publishing Company many repeat orders.

Professional Printing.—Following the same idea as that used with the women regarding personal stationery, the company listed all of the professional men of the community, the dentists, lawyers, doctors, teachers (it is a college community), etc. To those in each of these professions the firm sent a separate piece of direct advertising with samples of business stationery, letter-heads or prescription blanks, as the case happened to be, on which was used the name of the man to whom the advertising was sent. This advertising to the professional men carried the same specific, individual appeal as in the former case, and the results were more than satisfactory.

Business Printing.—The same advertising idea as explained in preceding paragraphs in connection with the women and the professional men of the community was carried out with the business men and firms of the city as the objectives. To the head of each business firm went samples of stationery, cards, circular headings—always with the name of each firm conspicuously used. A bid for the printing of circulars, display-cards, catalogues and all other forms of printed material which a firm might be in the market for formed the basis for the appeal made in the message sent to each along with the samples. One point that the firm emphasized was the necessity of allowing one printer to turn out all of the printed matter of a business institution in order that there might be a uniformity in the quality and appearance of the printed products.

Social Organizations.—Another class of business that the Herald-Statesman Company reached through this method of personal appeal, printing individual names in each instance, was the printing of stationery, programs, statements, notices of meeting, menus and other forms of printed material used by fraternities, lodges, churches, societies and other organizations. The community served by this printing firm is the seat of many fraternities and sororities, and the result of this campaign was favorable.



FIG. 1.

What the Herald-Statesman Company has done in a restricted territory any small-community printing establishment may do. The various campaigns cost more than a general one, yet the increased expenditure was not so great as one would think at first and the results certainly justified the labor and money spent. As far as possible, spare time was used

Graphics

OUR TROUBLE LOCATER



[The twenty-third article in the series
Let your readers find out what's wrong.]

In every business run on up-to-date lines there is a man whose duty it is to look after the little things that go wrong. For it is a fact so obvious as to be an accepted truism that little unexpected things will happen even in the best-regulated families.

Wordsworth says somewhere that the best part of a good man's life is in the little, unremembered acts of kindness and of love. As an accompaniment to that it might be said that the worst part of a business man's life comes from the little, unexpected grains of sand that fall into the works.

[12]

FIG. 2.

from day to day by the printers in preparing the many different samples. The campaigns were of a highly individual character and pulled much more business than a campaign of a more general character.

"The Business Builder."

From the plant of the J. W. Burke Company, Macon, Georgia, comes the first issue in March of the company's house-organ, *The Business Builder*. It is a convenient-sized booklet of sixteen pages and in general is quite attractive typographically. The front cover of this new publication is shown here (Fig. 1).

Here is what *The Business Builder* says about mailing-lists:

"In advertising direct to customer it is not necessary to have a large mailing-list to start with. Five hundred select names of possible customers are better than five thousand miscellaneous and out-of-date addresses. Start right and build up your mailing-list each month as inquiries come in."

On the question of ordering in large quantities, the house-organ presents these facts to patrons and prospective patrons:

"If it takes ten thousand of a certain blank to run your establishment for a year, do you order in quantities of two thousand or three thousand at a time and then ask the printer to hurry it up as you have only one or two copies in the office? In ordering forms, why not get enough at one time to last a year? You can in this way save several dollars on your printing and you will not have to be ordering so often, nor will you be out of blanks when you need them."

Of printers and printing we find the following paragraph: "While the printer has lost much because of his mistakes in business judgment, his customers have lost more in failure to turn his skill to their advantage. Business men can get vastly more out of a printer than a low bid, and it is reasonably certain that they can get less from the lowest bidder than even the low price calls for; because, while he may be weak enough to bid low, his dilemma forces him to strike as hard a bargain in delivery as his customer does in buying. . . . Choose a good printer; and by all means trust him, just as every other man wants to be trusted."

And this about service:

"In printing, quick delivery is not always service by any means. Sometimes it happens that delivery by a fixed date is the most important service to be rendered, but more often service to the buyer consists in taking time to do the work accurately, the possession of that knowledge of the uses to which the work is to be put that will enable the printer to grasp the purpose of the buyer and to intelligently collaborate with him in the production of work that exactly meets his needs. Service to the customer of a printing-house also consists in the ability to advise with him in the preparation of his forms so as to secure the highest results and economize labor."

I have a double purpose in mind in reproducing these extracts from *The Business Builder*. First, to give an idea of the

ARCADY'S INK POT



WRITTEN, PATENTED AND MADE
We wish to make our customers
and folks we'd like to have for cus-
tomers. To subscribe, simply send in
an order for printing, letterhead, etc.,
addressing, mailing lists, etc., and
the like. One dollar a year to
three outside the U.S. Free sample
copies upon request.

THE ARCADY PRESS AND
MAIL ADVERTISING CO.
"From Idea to Mail Sent"
1127 Stark Street, Portland, Oregon
Phone: Main 2024; A 2111—use on
Jas. R. Graham, President
Tom W. Graham, Vice President

EVERY package and every
letter should carry a printed
message along with it.

CONSTANT hammering
away will eventually pen-
etrate the toughest stone—and
the most solid ivory.

MORE men have become
successful by getting into
a tight place where they had
to produce than ever got by
merely wanting to succeed. Don't
be afraid to take responsibility.

NEXT to having a goal to
work to, the big thing is to
have the guts to see it through.

STABLE motion and mo-
bile stability constitute the
reconciling contradiction which
enables us to reconcile all con-
tradictions. Ah, how true!

THERE'S a business build-
ing opportunity for you in
mail advertising. To make the
most of it is the problem. We
can help.

THERE is a story worth
printing about every busi-
ness. The man with a nose for
news can find it, write it and
send it to his customers—and
hauling for the story is far more
profitable in the long run than
hauling for customers.

THE longer I live the more
certain I am that the great
difference between men, between
the feeble and the powerful, the
great and the insignificant, is en-
tirely—irresistible determination,
or a purpose once fixed and then
victory or death. That quality
will do anything that can be done
in this world—and no talents, no
circumstances, no opportunities,
will make a two-legged creature
a man without it.—Bazooka.

FIG. 3.

contents and character of this new house-organ; and, second, because it may be helpful to disclose to printers who are either issuing house-organs or contemplating issuing them what sort of advertising material is being used by their fellow printers. Such material as used in the publication of the J. W. Burke Company falls into the class of good house-organ copy.

"Direct Advertising."

Direct Advertising, "a publication by the Pierce Printing Company, makers of and believers in direct publicity, wherein we regularly take our own medicine," is once more being issued by the Pierce Printing Company, of Fargo, North

Dakota. The house-organ was not abandoned by the printing firm because it was not obtaining results, or otherwise proving a failure, but the Pierce company explains that its slogan is "The house of prompt delivery," and during the war it found that it could not live up to that promise, hence it would not be guilty of putting out a "fake ad."

Direct Advertising is a good illustration of the type of house-organ that any printing company can issue at moderate cost, and if other companies can make theirs as good as the Pierce company does this one they will find it a profitable advertising investment. There is no colorwork, and no attempt at elaborate ornamentation — not even a cover — yet by a combination of good printing, including display, presswork and stock, it presents a most satisfactory appearance, and its contents are worth while. This is not intended, of course, as a reflection on those firms which do issue more pretentious house-organs, but rather to indicate that house-organs are within the realm of possibility for all printing firms. Their effectiveness depends not so much on cost, or elaborateness, as on the quality of the contents and the character of the printing.

Among other things the Pierce company takes cognizance of the progressive movement for the writing of more efficient business letters, and contributes this to the discussion that has become more or less general on the subject:

"Until the business schools have a higher requirement of basic education upon which to build a stenographic training and turn out graduates who can 'get' a letter that is not dictated in one-syllable words and in copy-book phrasing, how is the poor business man to improve his letters?"

Here is another interesting remark from *Direct Advertising*:

"Every printer these days, in the hope at least of not cramping his field of usefulness unduly, claims to be a 'Specialist in Advertising Printing,' same as every butcher proclaims 'Fresh Meats.' But your careful house-lady applies an inquiring nose to some of the fresh stuff. A speculative eye applied in the same spirit to the intended product of the printer will save many a 'cramp' akin to ptomaine-poisoning, and save dollars to be spent in printed advertising that will pay."

"Graphica."

One of the interesting features of *Graphica*, the house-organ published by the Herald Press & Advertising Agency, Montreal and Toronto, Canada, is the department devoted each month to a sketch of a "master craftsman" of that organization. The March issue of the magazine tells of Phil Smith, the trouble locator of that organization. A page of *Graphica*, illustrating this feature of the magazine, is shown (Fig. 2).

Phil Smith and his duties form the material for the twenty-third article of the series to be published in *Graphica*. We quote from the article as follows:

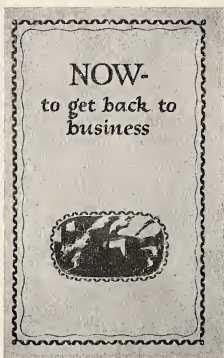


FIG. 4.

which is reproduced (Fig. 3). It is a neatly arranged page where the Arcady Press & Mail Advertising Company, Portland, Oregon, groups pertinent comment on printing, advertising and kindred subjects. Among those in the January issue is this:

"There is a story worth printing about every business. The man with a nose for news can find it, write it and send it to his customers — and hunting for the story is far more profitable in the long run than hunting for customers."

Just what application of this truth was intended I am in doubt, but it points out something that printers with advertising departments should consider, and that is that a "nose for business news" is an essential qualification for the production of good advertising copy. I have mentioned elsewhere

in this department the fault of dealing in generalities in the production of direct advertising. The objection might well be extended to all forms of advertising. Assuming that all advertising is business news, which is no longer considered a theory but a fact, a news sense becomes a requirement for producing advertising literature that interests, that attracts and that appeals.

Back to Business.

There is shown here (Fig. 4) the cover of a small folder issued by the Bachmeyer-Luttrell Press, Cincinnati, Ohio, containing an appeal for the use of direct advertising in rebuilding business following the war. We quote from this interesting folder as follows:

"At such a time as this, nothing can so quickly or so thoroughly hold the attention and interest of the prospect as well-written and well-printed business literature. A well-chosen booklet or folder which carries your message properly is at once a creditable representative of your business and an intelligent salesman of your product. It reflects the character of the firm behind it."



FIG. 5.

The front page of a folder issued by The Edwards Company, Youngstown, Ohio. The title in large type discloses the character of the advertising appeal which was carried through on the succeeding pages.

THE THIRD DIMENSION OF COLOR— CHROMA.*

NO. 4 — BY E. C. ANDREWS.



LET me refer again to the definition of chroma as given by the Century Dictionary: "The degree of departure of a color sensation from that of white or gray; the intensity of distinctive hue; color intensity." Surely the definition is clear enough, and yet those who have worked with color for years sometimes confuse chroma with value when two colors of unequal value and chroma are compared. In a booklet entitled "Color Balance Illustrated," published in 1913, Mr. Munsell outlines a nine-year course in color for school use and does not introduce a scale of chromas until the sixth year. This is because a child recognizes hue first of all — the red of a flower or toy; then the lightness or darkness of that red — its value; and lastly the dullness or intensity of the red — its chroma.

The course suggested is for lessons of only twenty minutes a week. In the first year the child uses Munsell crayons and learns the five principal hues, namely, red, yellow, green, blue and purple, and places them in correct order. He contrasts middle-value, middle-chroma colors with the strongest colors and notes the differences. Later he makes comparisons of various colors collected at home with these standards. This is followed by a special lesson in each color and simple designs are prepared. The second year is given up to the intermediates, yellow-red, green-yellow, blue-green, purple-blue and red-purple. The third year the scale of values in colors is taken up. The fourth year is principally review. In the fifth year the child prepares a value-scale of each of the ten hues. Chroma appears in the sixth year and is developed in the seventh and eighth years. The ninth year, or the first year in high school, gives the first insight into interior decoration, taste in dress and design, combined with nature study. It is obvious that four articles of this nature can not cover the work of a nine-year course, but I assume that most of the readers of *THE INLAND PRINTER* are familiar with color problems as they relate to printing, and it was my purpose to point out here the need of standardization of terms and color-scales. The need of three dimensions in naming a color is obvious. The desirability of a decimal system is obvious. The Munsell system offers both of these features and more. The instruments for testing are yours if you care to investigate for yourself. The Color Atlas, which covers the entire gamut of the ten colors in all values and chromas, is ready to assist you in making your problems easy. The instrument is at your disposal — a cabinet of colors — each color standardized so you know just how a given color will dominate the page. You can be more sure of color balance than the average artist who works without the Munsell system, providing you are able to measure the area you intend using in square inches. This matter is taken up in detail in "Color and Its Distribution in Printing." The method is by the ruler, planimeter, or by the eye if the eye is trained to judge relative areas accurately.

In the last number of *THE INLAND PRINTER* I stated that in three value combinations, areas, disregarding the question of their position, size or shape, will balance if the contrasts which they make with the background or the decorative color are equal steps in the value-scale. It is principally in the size or area of the color used that the effect of the color is gained, although the distribution is important also, more especially in the effect of the design rather than the balancing of the colors. It is by means of raising or lowering the chroma of a given

color that we compensate for a small or large area in the design itself. As a general rule, colors of high chroma should be confined to small areas — the higher the chroma the smaller the area — and, conversely, a large area should approach neutrality. If two colors of like chroma are used, equal areas will balance,

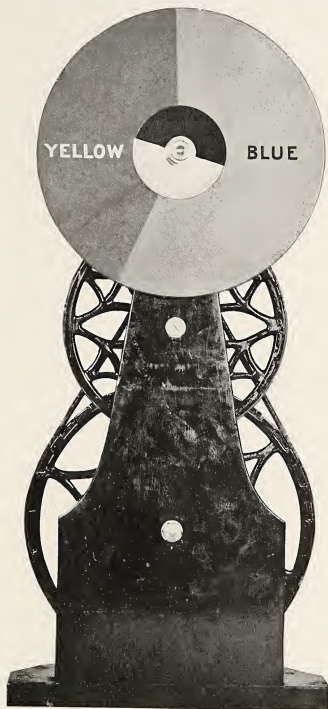


FIG. 6.

but if the chroma of one is lower than the chroma of the other it must be given a proportionately greater area. If the chroma of one color is eighty and the chroma of another forty, four square inches of the eighty chroma color will balance eight square inches of the forty chroma color.

A word about the method of standardizing chromas: This is done by rotation and the device is similar to that shown in Fig. 6. If two colors are complementary they will, when rotated, produce gray, providing the areas are inversely proportional to the chromas as stated above. In the example shown, the yellow is what would be called a normal strong yellow and the blue a strong ultramarine blue. In fact, these are the hues of yellow and blue usually selected by the adherents of the

*This is the last of a series of four articles on "The Need of Standardization of Color Terms—the Work of A. H. Munsell." The illustrations are taken from "Color and Its Application to Printing."

exploded red, yellow, blue, orange, green, purple theory as two of their so-called "primaries." Yet they are complementary and the other "primary," red, lies between them. Surely this theory covers little more than half of the color circuit.

In Fig. 6 both yellow and blue are mounted on slitted cardboard disks, as indicated in Fig. 7, so that they may be brought together in varying proportions. The percentage of area is measured by placing a circular scale, divided into degrees, back of the colors. In the colors illustrated it requires fifty-eight per cent of purple-blue to balance forty-two per cent of yellow. If we arbitrarily made that yellow the standard of chroma, or one hundred, the purple-blue would have a chroma of 72.4 (see page 63, "Color and Its Application to Printing"). Since the values of the yellow and purple-blue are not the same, the one being near eighty and the other near thirty, the value of the gray produced would lie between the two, or around fifty-five. With Munsell middle-value, middle-chroma colors, equal areas of complementary colors produce a gray of the same value. The test would read

$$\begin{array}{l} \text{Area X-red, 50 value, 50 chroma} \\ \text{plus Area X-blue-green, 50 value, 50 chroma} \\ \hline \text{equals Area X, gray, 50 value.} \end{array}$$

Without examples in color it is impossible to illustrate balance of chroma except by figures, which would only further impress the rule of inverse proportions mentioned before. I trust you have become sufficiently interested to provide yourself with measured standards of the Munsell system and that you will experiment with problems of color balance until the

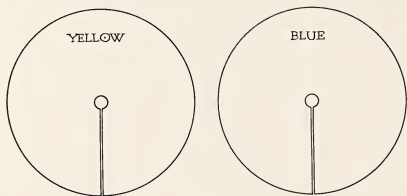


FIG. 7.

solution is a simple matter where the areas may be readily estimated.

In closing, let me emphasize the principal division of color schemes as applied to cover-designs and type printing.

- 1.—Black and white with scale between. This is a balancing of values only, the contrasts of the neutrals in the axis of the color solid.
- 2.—Black on white or colored stock, with scale between and one decorative color. This is a balancing of values, with a decorative color of suitable hue and a chroma in proportion to the ratio of its area to the area of the type-matter.
- 3.—Black on white or colored stock, with a scale between and more than one color. This is a balancing of values, with a decorative color selected according to No. 2; the type color should always be low in value and chroma, a dark, somewhat neutral color. The red, yellow and green-grays are, next to black, best adapted for this purpose.
- 4.—Colors alone on white or colored stock. This is a balancing of values in colors alone, with the hues and chromas selected according to Nos. 2 and 3. If stock is colored its hue should be considered the first color of the combination.

Color schemes may be analogous or contrasting. By analogous, I mean a given color and the color immediately to the right or left of it in the circuit of ten hues. By contrasting,

I mean the given color above and its complement (which is the color directly across from it in the circuit of ten hues) or the color immediately to the right and left of the complement.

Harmony may also be gotten by balanced contrast. This is where the second color is neither analogous or contrasting to the first color, and a third color holds the second in place and avoids the results of simultaneous contrast. It is explained in detail in "Color and Its Application to Printing."

In the selection of color schemes by any of these methods, the first problem is to balance the values as previously outlined and then adjust the chromas in inverse proportions to their respective areas. If you will experiment with measurable areas of the Munsell colors you will find the difficulty of solving color problems becomes one of life's pleasures rather than one of the added vexations of the printing industry.

GETTING NEW BUSINESS.

BY JACK EDWARDS.

An engraving firm in the Middle West follows a plan of advertising that secures the maximum of favorable results at the minimum of expense. This firm makes a specialty of high-class wedding invitations and announcements, together with fine visiting-cards and writing-papers. Naturally, not all of the people in the community in which it does business are potential customers, but a certain class, a definite class, may be induced to order its products. So the management does not waste its time and money in promiscuous advertising, but concentrates its selling arguments into forms that must appeal favorably to the limited field open for conviction.

The securing of rosters of names of members of exclusive women's clubs provides the firm with mailing-lists of a high percentage of sales prospects. It may be safely assumed that each person so listed does use the specialties that the firm desires to bring to their attention, whether or not they happen to be in need of them at any given time. So few items of advertising are wasted by the company, as would be the case if they advertised their line in haphazard fashion.

By examining the social columns and society pages of local publications, this specialty house is made aware of those in its community that should be in the market for certain of its products. The news item that Mrs. Jones is to give a party in two weeks furnishes the information that Mrs. Jones should be interested

in their line of invitation forms, and they get into communication with her. The paragraph that discloses that Miss Smith soon is to be married suggests that Mr. and Mrs. Smith, father and mother of the bride-to-be, should be in the market for some announcements, and that Miss Smith herself should be interested in their line of wedding invitations.

In such a case as the latter, the management of the engraving house sees to it that the postman delivers to the young lady in the case, as soon as possible after the announcement has appeared in a paper, the following message, nicely engraved and embossed on appropriate stock, in an envelope of the proper material and regulation proportions:

"The Blank Engraving Company requests the pleasure of your inspection of their engraved or printed products, embracing exclusive styles and forms in wedding invitations and announcements, visiting cards, address and monogram dies and a full line of ladies' fine writing-papers—social invitations of any nature.

"We carry only the latest sizes and 'correct forms' for every social need. 'Skill and knowledge, blended in an atmosphere of experience, is distinctly elegant and pleasing.'"

Concentration of advertising permits of a firm's expending profitably more money within a smaller scope, avoids unnecessary waste, and makes the best impression on the ones that it is hoped to impress.



BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter, and stamped self-addressed envelope enclosed when reply is desired by mail.

Questionnaires Very Interesting.

For the second time this year the Iowa Press Association used the questionnaire scheme for gathering and compiling information relative to many phases of newspaper work and also concerning job-printing prices and methods in shops connected with newspapers. The result has been of such interest that we commend the plan to other associations as a feature that is worth more than the reams of papers written and read at the meetings. Nebraska Press Association used the same questionnaire that the writer hereof prepared for the Iowa Press Association, and with equally good results considering the short time they had to get it under way and compiled. Fortunately, in Iowa, a young man, Prof. Harry R. O'Brien, connected with the department of agricultural journalism of the Iowa State College at Ames, was secured to compile and make a complete digest of the information thus secured, and he presented his report with large charts and figures so that all present at the meetings could get the benefit. He performed the same service for the Nebraska association.

In this questionnaire were set out briefly questions bearing first on newspaper work and problems, and next on job-printing, etc.

Professor O'Brien first separated the 126 Iowa papers replying into classes based on circulation — up to 800; then 800 to 1,200; then 1,200 up to 1,600; 1,600 to 2,000; 2,000 to 2,500; 2,500 to 3,000, and 3,000 to 3,500.

The questionnaire report then showed how many of these papers of each class used patent insides, how many home print, etc. All papers of 3,500 circulation down to 2,500 reported all home print; three of 2,500 down to 2,000 used patents, and none of the class from 2,000 down to 1,600 used ready print. Below 1,200 the rule was the other way, and those from 800 to 1,200 were fifteen patents to four home print.

The above is an example of the way the questionnaire brought out the information desired.

Another example worth noting and especially commendable to other States was the question regarding subscription prices of weekly papers. Of the 126 papers replying, seventy-nine are now getting \$2 per year as subscription. Twelve of these are of class one, 800 to 1,200 circulation; fifteen are of class two, twenty of class three, ten of class four, thirteen of class five, and only five of class six and four of seven — the latter classes being the least numerous reported. But two of all the 126 are getting \$1.75 a year, while forty-two are still getting the old \$1.50 rate, and but two of the entire number are \$1. Of those reporting, eighty-three raised their subscription price in the last year and forty did not raise. Seventy-eight of the 126 reporting are cash-in-advance papers, also. Mr. O'Brien showed that the increase in subscription price for these eighty-three papers was an average of 21 cents for each subscriber, and, basing it on their circulation, he stated that this puts approximately \$40,700 per year into the pockets of these few publishers.

Several of the papers reporting are now charging \$2.50 for "foreign" subscribers, that is, those that are outside of the paper's immediate territory.

Similarly, the questionnaire got the information on advertising rates and increases made during the past year, showing that a general tendency to better rates has been manifest, and an actual raise in inch rates of 2.4 cents average.

Following the newspaper line the questionnaire was used to gather information on the price for publishing bank statements, the price for locals by the line, the price for all legal publications, for want advertisements, for cards of thanks, etc.

Questions regarding job-printing in newspaper offices took up first the matter of sale bill prices, then of legal blanks, of letter-heads, of law briefs and bar dockets, circular letters, envelopes, statements, etc. The variation in charges was shown to be remarkable in these things — and yet no more so than we have found to exist in some of the large cities where the printers operate exclusive job-shops.

Another interesting fact brought out in the questionnaires was the matter of wages paid for foremen and machine operators in country newspaper print-shops. That these prices have gone up tremendously was admitted, and now the range is still wide, depending on local conditions. Rate-cards and some sort of cost system have been adopted in the past three years, since the educational work of the Iowa Press Association began to be felt, by a large percentage of the papers replying.

With such a vast array of information compiled and presented at one meeting of any press association the members will have more food for thought and study and more inspiration to get their own nerve up where it belongs than in any other one thing we have seen tried. We commend the experiment of the questionnaire to other associations, no matter what it costs.

Official Publicity.

The use and value of official publicity is something that the public should be educated upon, or in. There is a false conception many times of the use of such publicity, and while lawmakers in every State have recognized the necessity for publication of reports and doings of officials, boards and commissions, and always for the benefit and protection of the public, there are often many people in each community who seem to believe the cost of such publicity is a donation or "graft" for the benefit of the publishers. This subject is an important one that was dealt with by Senator Edward M. Smith, of the *Winterset Madisonian*, at the meeting of the Iowa Press Association held early in February, and Senator Smith, himself a stickler for honesty and fairness in public and private business, also dwelt somewhat on the abuse by the newspapers of this publicity business. Newspaper publishers too often attach too much value to legal publishing as a revenue producer, and, relying on it, in some cases neglect other more important branches of their business and eventually lose or

fall by the wayside because of it. But the worst feature is when publishers themselves quarrel over such legal publishing and begin uttering incriminations against each other. Politicians and others who have grievances against newspapers individually use such circumstances to work against the business as a whole by denuding such official publicity, and to make it appear as an overpaid feature of the newspaper business or a useless expense to the public.

There can be no doubt that the light of publicity does more to compel care and honesty in public office than the electric light in the alley does to frustrate strong-arm men and burglars. As stated by Senator Smith, Theodore Roosevelt suggested in a big national scandal over the manipulation of coal and iron lands that publicity of all such transactions would absolutely protect the public, and prevent such charges and acts of corruption against the public. And this is the basis for all legal publications—to give due and timely notice to the people of the service of their public servants—not to benefit or enrich the publishers.

We are reminded in this connection by a clipping from a recent issue of the *Brooklyn Eagle* in which publicity is given to a quarrel between the newspapers of a county on Long Island, the trouble arising out of the adverse action prompted against the papers by some public officials who may or may not have designs against the press. Before designating the county papers the board made the publishers sign an agreement which gives them but half rate for the county publishing—and the newspapers took it, all but one of them, which was assigned a part of the work. All the publishing was divided up into classes and none of the papers got all, or anywhere near all, they were entitled to. The fact that the large volume of tax sale publications made the award of that item the chief contention carried the publishers into a bitter and harmful controversy that reduced their pay fifty per cent, and to a point that doubtless takes from it all profit.

A Type Standard Wanted.

A demand has been voiced from several States that some standard should be established for designating body-type sizes. This demand comes from the fact that in many States the law requires official publication of laws, notices, board and commissioners' proceedings, etc., in a certain size of body-type "or its equivalent." Now, the equivalent is the point to be officially determined by some authority of the Typothetae organization. For a long time it has been the opinion of the writer that the dominating national organizations of type handlers and users, together with the manufacturers of type, and possibly in conjunction with all organizations having to do with the making and handling and measuring of type, should have joint committees to determine how many ems of any size of body-type shall contain the alphabet. Referring to this matter once in conversation with an experienced printers' magazine publisher, we were informed that there already is such a standard. But when we insisted on being shown the fact, the investigation developed that such standard applied only to the size of certain letters with relation to the size of others in a certain size of type. What is wanted is a standard that will make official all over the country the number of ems of any size of body-type that shall contain all the letters, from a to x y z &. Thus, it seems to us, the "equivalent" can be arrived at certainly, precisely. For instance, a law now requires that \$1 shall be paid for ten lines of brevier, or eight-point type, "or its equivalent." Using the square em of eight-point as a basis, 195 ems make ten lines. Likewise, using nonpareil or six-point type, 195 ems of that size may be said to be the equivalent of the 195 ems of eight-point. But—and here comes the difficulty arising from this sort of standard—the six-point type may be a fat face, so fat as to run line for line with the eight-point type of a leaner face. Is this, then, an "equivalent" of

the eight-point, counting 195 ems of both? Officials and others having to do with measurements of type and allowance of bills for publishing can not see the justice of such a standard—and, in fact, there is no justice in it if advantage is taken of the difference in face sizes. Therefore, in the absence of any established standard regulating the number of ems that shall contain the alphabet, there is confusion and sometimes charges of graft and crookedness, both in the matter of composition and official charges for publishing, that should be remedied. The national typographic organizations would perform a service to publishers and printers everywhere by either making known any existing standard that takes care of this matter or by giving it their attention in the near future. Who will be the one to serve the craft by starting the ball rolling?

Also a Code of Ethics.

Another matter of interest, to all newspaper publishers at least, is the establishment of a "code of ethics" that will apply to large and small newspaper publishers—an established code that will be a reasonable and fair guide to the things consistent and competent newspaper publishers should do and should not do. We have, in all sections of the country, criticized and confounded the ethics of the medical profession because they taboo newspaper advertising. Likewise, some legal organizations recognize certain forms and practices as being correct and necessary for the higher standard of the legal profession. Have the newspaper publishers, large and small, of this country not risen now to the standard of a profession, and should they not be recognized as such? In at least one State such a "code of ethics" is proposed and will in due time be promulgated. Suggestions will be in order from anywhere and everywhere as to what this code should contain.

An inquiry along a line that would be covered in such a code of ethics as is suggested above comes to the editor of this department as to whether or not a weekly newspaper publisher should loan his subscription list for the benefit of patrons who wish to use it—presumably for the circulation of advertising matter other than that appearing in his own paper. Here is the publisher's inquiry:

"It has always been the custom of this office to refuse to give out our subscription list to be used as a mailing-list. In compliance with this policy it has been necessary several times recently to gently but firmly turn down local merchants on a request of this kind. We have always reasoned that our list was something of great value, being quite complete and corrected as to addresses, and that in order to get the benefit of it the advertiser should use the columns of this paper for his message."

Most truly, the list of a newspaper's subscribers is of great value. It has cost the newspaper publisher an average of \$2 a name to get and hold it. If he has a list of but one thousand names, the advertiser wishing to use it for matters outside of the paper is asking for the loan and use of property worth \$2,000, the use of which deteriorates and detracts from the value of that property more than would the use and abuse of a two-thousand-dollar automobile deteriorate its value. Not only that, but the safety of this list is important. It can not be peddled to others without seriously damaging the owner. Copies of it might be readily made and sold at considerable profit, if it is a live list. Our judgment would be to say no, as this publisher has done, kindly but firmly, and explaining the situation with frankness and pride that he has such a list and values it more than he values the house he lives in or the automobile he rides in. The virtue and integrity of his list must be maintained; once peddled as public property it would soon become a thing despised and misused, and those whose names are on this list have a right to be protected from such barter or trade of their names, even by business men.

A country publisher who has for a long time contemplated making the agate line the standard of measurement for his display advertising space, and did, in fact, undertake to establish such a rate for his paper of 2,000 circulation, has backed up on the proposition and advises us that he has found it to be impracticable and not desirable from the advertising agency standpoint. Possibly, Country papers of that class have universally adopted the inch rate for display advertising and quote their rates that way. Larger papers and magazines, that have to measure every line of space as representing either high value or income, find it the other way. The agate line may not do as well for one as the other, and unless the demand comes from those who send in the foreign advertising and who sell it to their clients we can see no reason why any individual publisher of a small weekly should change the system — unless it pleases him best to do so.

The National Editorial Association, of which Congressman Guy U. Hardy, of Canon City, Colorado, is now president, is starting out on a new plan for the enlargement of its usefulness. This plan contemplates enlisting, as sustaining members of the association, publishers and others in the allied industries who see in it the means to great good and who will get behind the association with payments of \$25, \$50 or \$100 per year. Such members will be decorated with specially struck badges or emblems designating them as sustaining members, and they are to be known and honored as such — as being willing and active in the promotion of this great and glorious work for the editorial and publishing business. This year's meeting of the National Editorial Association is to be in the Pacific Northwest, with stated meetings at Portland, Seattle, Vancouver and Victoria, with an 8,000-mile trip through the northwest country and through the Canadian mountains and prairies at a low cost for the maximum of sight-seeing and entertainment. It will be an honor to be a sustaining member of an association that can command such attention and respect, as it will be a benefit to the newspaper fraternity to enable this association to have real representatives of the organization in Congress and before national committees or law-making bodies anywhere it is important to have them. Secretary George Schlosser, Wessington Springs, South Dakota, will be glad to enroll as many as will take such sustaining memberships or will join in the great trip to the Northwest next summer, and to furnish all with as much information concerning both propositions as is possible. It would be advisable to get in touch with Mr. Schlosser immediately, and make your plans early.

Must Start Apprentices.

Speaking recently with a printers' supply salesman who covers a large territory and observes conditions closely, he stated to the writer that the help situation in printing-trades generally will become worse instead of better in the next few years. Asked why he thought such a thing possible, he said: "It is possible because there are no apprentices being educated to take up the work. You can travel and visit printing-offices all the way from Detroit to Omaha, and from St. Louis to Minneapolis and you will not find a dozen apprentices now learning the trade. Some country shop now and then has a boy or girl working, and they have them in self-defense, because they can not get other help at all. But in the larger towns and cities you don't find them at all. The result is bound to be bad for the future. Printers in Chicago and New York are already giving attention to the proposition and I am told they have started a systematic plan of apprenticeship, but they will not supply their own shops that way. What are you fellows in the country going to do about it? Are you going to wait till you have to shut down before you start remedying this matter?" Sure enough, are we?

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Redwood City Standard, Redwood City, California.—Your paper is nicely made up and well printed. Advertisements, while not exceptional, are satisfactorily arranged and displayed.

Red Willow County Gazette, McCook, Nebraska.—Aside from the printing, your issue for January 13, a copy of which you have recently sent us, is an exceptionally good one. Presswork is faulty through lack of sufficient ink



A pleasing first page, illustrating a method by which with a few headlines a reasonably interesting appearance may be given through intelligent arrangement. Of course a heading at the top of the two inside columns would improve the page, but with the material available little improvement could be made.

and impression. Advertisements are particularly well handled and the almost general use of one style of display type, Cheltenham Bold, results in effective display and a pleasing appearance in the paper at the same time.

Gove County Republican-Gazette, Gove, Kansas.—The several copies of your paper which you have sent us impress us favorably. Presswork is particularly good. The first page is neatly balanced, and, for an essentially local paper, published in a small field, we consider that the news-headings are in sufficient number and of sufficient size. Advertisements are simply and effectively arranged and displayed, good use being made of the limited display-type equipment at your disposal.

The Clay County Sun, Clay Center, Nebraska.—The advertising circulars produced in your plant for J. H. Eller & Co. are very effectively displayed. Many things are emphasized, but this seems to be required in advertising for clearance sales, and, naturally, such treatment in the right place has its psychological value. It is a mistake, however, to treat general advertising in the same manner, and we are sure that greater restraint in display, even in work of this sort, would improve its publicity effectiveness.

The Lawrenceburg Press, Lawrenceburg, Indiana.—Presswork and make-up are the good features of your paper from the mechanical standpoint. The first page is decidedly interesting, although we consider that the smaller head-lines are set in somewhat too bold type, since you have employed so many of them. Advertisements, as a rule, are well displayed, though they do not show to as good advantage as if set in the same manner with good roman bold-face display type. Condensed block letters are ideal for news-headings, but for advertising display they are not satisfactory, mainly because they do not harmonize with the roman used for the body-matter and are unattractive in themselves. Capitals should be used sparingly.

THE AVERAGE PERSON'S VOCABULARY.

BY F. HORACE TEALL.



WHILE the writer of this was in the city room of a newspaper the editor spoke to him about a certain reporter, and said, "He has a great vocabulary." Of course this meant that the reporter knew and used appropriately many different words, and that some of his words were also unusual for common employment, though they never had any tinge of pedantry in them. The editor who thus recognized another person's accomplishment with vocables was himself adept in expression, and consequently well qualified to evaluate the other man's equipment. These two men were far above the average reporter or editor in their language ability, and of course much more beyond the general average, since that is only the result obtainable by division of a grand aggregate by the number of individual persons, which is an impossibility in any matter of so indeterminate a character. Clearly the word average is applied in our use of it in an indefinite sense, for we simply can not ascertain what the actual average is. As used here an average person means one of ordinary attainment.

The vocabulary of the English language is the total number of words used by those who speak English. Dictionary definition always begins with what is really a secondary use of the word, namely its application to a compiled list as made for a dictionary, and the primary sense as here noted is not always explicitly stated. In other words, the prime sense of the word vocabulary is the aggregate of different words, whether those of personal use, or as listed in a compilation. It may be doubted whether an exhaustive list has ever been made of all the vocables in the language, or of all those used by any one person, or of all that are really current in any profession, business or trade; though I have but slight doubt that every large dictionary includes many words that are improperly comprised as belonging to the English vocabulary.

My readers are excusable if by this time they feel impelled to exclaim, What ever made any one think this twaddle would interest anybody? Or even if they adopt for the nonce the blatant smartness of a reporter who indulged a personal propensity toward "fine writing" so far as to characterize something as "hebetudinous platitude or platitudinous hebetudinosity." But what has been said is, in intention at least, introductory to what is to be said, and in which it is hoped will be found some incitement toward betterment.

It is simply impossible for any one person ever to know all the words of the language, even so well as is necessary to recognize them as correct in their use by others. It is largely because of this fact that dictionaries are so much needed by everybody. The constant use of the fullest dictionary is a necessity to every person of ordinary intelligence, and its value is most fully comprehended by those who have developed the greatest thinking ability and the widest range of language use. This is easily accounted for when we remember a few circumstances of human life which are inevitable. We may all be born equal in some potential respects, but we certainly are not in mental ability. No argument is necessary to support the thesis that some minds are stronger than others, nor that the weaker ones, in many gradations down to the weakest, are vastly in the majority. Hardly more necessary is it to prove that even the weakest, short of imbecility, is potentially amenable to development and fruition through education.

Education does not always demand instruction by others. Much of the highest educational development is attained by self-effort. Of course we get all of our personal use of words through imitation of what we hear or read, even, to a great extent, long after our beginning of mere imitation of sounds is past. We can not outlive the more or less unconscious

process of accretion in word-acquirement, and the full dictionary affords a means of self-advancement that is too little appreciated. It is an amazing fact that the dictionary is practically our least-known and least-read book. It is not without good reason that it defines vocabulary as it does, for its vocabulary is so composed as to include all phases of language, and is compiled by men of the highest equipment, who often make its definitions really interesting. No wonder men — but only too few — have actually spent hours at a time in reading consecutively in the dictionary. Try it!

The number of words in our language is and always has been very largely a subject of guesswork, and does not seem likely of accurate ascertainment. Much further from settlement is what we have called the average personal vocabulary, which has been estimated by many scholars, with greatly differing results. Dr. James C. Fernald, in his book "Expressive English," has two chapters on vocabulary, from which I will quote a small portion of what I should like to give. He says:

"The English language contains upward of 400,000 words, for more than that number have been actually listed in the Standard Dictionary. But the words actually used by any one person are the merest fraction of this vast store. Dr. George P. Marsh, writing in 1850, and estimating the number of English words then in actual use at 100,000, says: 'There are persons who know this vocabulary in nearly its whole extent, but they understand a large proportion of it very much as they are acquainted with Greek or Latin, that is, as the dialect of books or of special arts, and not as a living speech, the common language of daily and hourly thought. . . . Out of our immense magazine of words and their combinations every man selects his own implements and weapons. . . . Few writers or speakers use as many as 10,000 words, ordinary persons of fair intelligence not above three or four thousand.'" I do not believe the average is more than one thousand.

Dr. Fernald quotes Marsh at considerably greater length, and what he quotes is worth repeating, but for our need some of Fernald's own following remarks are more germane to our purpose. This, for instance: "From the number of words actually used, listed, and defined we see how wide is the range of possible choice. Probably there is not one of us who could not greatly improve our power of expression by increasing the number of well-chosen words ready for use at our pleasure. Many persons would be astonished, if their conversation could be reproduced by dictaphone, to find how often they repeat some few words, or even some single word. They would find the same characteristic in their own hastily written letters. That is, they are unconsciously restricting themselves to an exceedingly limited vocabulary, when a wider range of words would be not only more elegant, but also more interesting and expressive."

Another quotation which should incite much thought and induce much earnest study is this, from Edwin L. Shuman's "Practical Journalism," page 171: "The right use of words should be a matter of lifelong study. No man can ever learn all there is to know about the magnificent instrument of expression called the English language, but any student can in time acquire a pure and beautiful diction. The best guide to such a style is a sensitive literary conscience, acquired by reading only the best authors and absorbing their vocabulary. This should be supplemented with habitual study of the root meanings of words. . . . I have little sympathy with the purists who would reduce the English to a dead language by forbidding all change or growth. . . . But the fact remains that habitual carelessness in the choice of words ruins the writer's style, and ultimately extinguishes his hope of advancement."

Dr. Fernald tells much more, and very explicitly, about the means of self-improvement, and describes advantageously the common impoverishment of the personal vocabulary.



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Question of Division.

F. B., Missoula, Montana, writes: "Will you please tell me if 'prejudice' is divided properly [it is divided pre-judice] in the enclosed clipping? Will you quote more than one dictionary as authority? Does the accent-mark in dictionaries always designate the syllables? When the accent-mark is used, it is not considered necessary to use the hyphen also. Is this last surmise correct?"

Answer.—The word is so divided in every large American dictionary—in Webster's New International, the Standard, the Century—but not in the Imperial (Scottish), where it is pre-ju-dice. Enough Americans divide after the *j* now to justify us in calling that universal. All the American dictionaries named omit the hyphen where an accent-mark appears, marking the syllables by using the accent only. Some small dictionaries, made by people who are not adept lexicographers, use the accent and hyphen both together. Real authorized practice is found only in the full works named (that is, full dictionaries) and in the abridgments of them made by the same editors. These abridgments are identified by the same publishers' names, and are the only small dictionaries that are trustworthy even for the selected vocabularies which they contain.

Proofreader and Author.

J. T. B., Chicago, pleased me very much and puzzled me a little in the following letter: "May I ask you to send me the numbers of THE INLAND PRINTER, Volume 60, containing pages 62, 232, and 340? I wish to make immediate use of them. The subject of proofreading, or rather editing of copy, is, as you know, a very vital one with printers, and the question of how far the editor and the proofreader can go with copy has reached an importance which dwarfs the Peace Conference. The articles by Mr. Teall are so useful that I feel compelled, much as I hate to part with the money, to subscribe for THE INLAND PRINTER. We have it, of course, in the office and in the Press Club, but I must have an individual proprietorship. If Mr. Teall can pick out anything that will better sustain the argument of his paper on page 232 *supra* (Proofreader *versus* Author) I would be very much obliged to him if he would send it to me."

Answer.—The articles referred to have dealt with the subject mainly on the basis of personal experience and practical observation both as trade proofreader and as author and editor. I have seen little careful treatment of such matters in books, though most special books for printers have something about them. Real telling truths, it seems to me, can be nothing but statements of actual occurrences as encountered in working, and accounts of these are sure to vary with the personalities of those who tell them. We have to remember that the average proofreader, now more than ever, must almost confine his work to the mechanical verification of the exact reproduction of what is in the copy. Such mere imitation has become preëminently the function of the proofreader, and such

has always been the proper limitation of proofreading work. This implies on the part of authors and editors, however, much more accuracy in detail than they have ever been guilty of. An astonishing fact it is that so many authors and editors object irascibly to what they call the presumption of proofreaders in suggesting changes. I know it to be a fact, for I have personally experienced it in many instances where I have had to deal with what was plainly erroneous in copy, although I have confined my attempt at correction to courteous query whether something else would not be better. Very many authors are more sensible, and are grateful for such helpful suggestion. But often the proofreader can not tell beforehand which kind of author he is dealing with. An additional element of puzzle is found when we know that so many authors and editors actually expect proofreaders to do brain-work in proofreading and make all sorts of detailed rectification.

There is no doubt whatever that the best trade proofreading calls for nothing but verification by copy. There is equal assurance that copy should be furnished that is so correct that it can be exactly reproduced. Ideally, when copy is given to an operator it should be correct in all details and so legible that it is always easy to read. One operator told me that he could do a whole day's work any day from certain copy without an error. He really never did this, but he nearly approached it in the way of the merest imitation. What elicited his remark was the fact that in reading his proofs I had corrected certain minor details without bothering to make sure they were wrong in the copy. This he called editing, although the errors were such as any schoolboy should correct. The work in hand was a dictionary, and the order under which we worked was "Follow copy strictly." Well, after that I put a ring on every change from copy, which marked it as a change. But the most interesting thing about it was that I knew the editor, and had not the least doubt that he expected all those corrections to be made by the operators, notwithstanding his order. On final reading I queried for him a technical error, repeated numerous times on two lots of proofs, on the first lot of which he wrote profuse thanks, but on the second lot a scorching diatribe of dissent. After that I made no more queries.

What puzzles me a little is the expression "Proofreader *versus* Author." It is not the title I used, but is made by the correspondent. It shows that I must have given a wrong impression, which should not be allowed to stay uncorrected. My article was not intended to convey any idea of antagonism, such as that expressed by the word *versus*, but rather to suggest a means by which the proofreader could be more helpful to the author; and now I will make a more practical suggestion. Already I have been told that some large printing-offices have established the practice of having every bit of copy carefully prepared by a proofreader before it is given to the operator. Such is the practice that I think should be made universal. Of course that reader should never change the author's wording in any way unless under special authorization; but almost always there are matters of detail which need correction, and

which rarely get it from the operator. Again, I suspect there are offices where they will not have this done now, because it lessens the time charge on their bills. I am sure, however, that intelligent and thorough work of this kind will eventually be found necessary by every careful printer.

TEACHING THE COUNTRY MERCHANT AND THE COUNTRY EDITOR THE FUNDAMENTALS OF ADVERTISING.*

BY M. J. M'GOWAN.



SPEAKING fundamentally, there are three things seriously wrong with the advertising situation as it concerns the average country newspaper publisher. The country merchant is the poorest advertiser of any class that has an article or a service for sale; the country publisher is the poorest salesman of any class that has the commodity of advertising for sale; responsibility for the condition of the merchant as regards advertising rests wholly upon the editor as an advertising salesman.

Today the average country newspaper publisher derives all too small a portion of his advertising receipts from the business institutions that are next door to him, in the same block with him, and in the same community with him, and whose interests in a general way are his, while his, in a general way, are theirs. Among those who do patronize him there are perhaps less than a half dozen who are advertisers in the true sense of the word. He derives further revenue from those who patronize him from a sense of civic responsibility—to keep the paper in the town—but who consider their money a donation to a charity institution rather than a business investment. There are those who patronize him only when they desire to foist dead stock upon the public under the guise of high-grade merchandise at less than manufacturer's cost. There are those who advertise, after a fashion, because in a vague way they know that advertising has value, but who waste their money in the effort because of inattention to it and lack of knowledge of how to handle it.

On the other hand are the non-advertisers—the merchants who don't like the editor, the merchants who have tried advertising and convinced themselves it does not pay, those who "can't afford it," those who haven't time to think about it, and those who have never done it and can see no good reason for beginning at their present age.

From a careful inspection of the newspapers of the State, it is a very evident fact that the non-advertisers are very far in the majority. As an example, an average community of fifteen hundred inhabitants has by actual count eighty-seven individuals or firms engaged in an effort to sell to the public the necessities and luxuries or professional services that the people of that community will buy in the natural course of events. This is without consideration of the possible advertisers in the agricultural community surrounding the village proper, which has perhaps twice that number of good advertising possibilities. An issue of the particular paper which serves that community and has represented in its advertising columns twenty of these firms or individuals is an exception. As a rule it is many less. Three-fourths of this field is not being covered, three-fourths of these prospects are not being cultivated or built into good advertising accounts and never will be—unless something happens or something is done to change the accepted present order of things.

The same condition apparently exists in most country newspaper fields in the State.

As a consequence, just so soon as the average country publisher has established himself in his community, made known his political preferences and made his intimate friends, his advertising volume limit is set for all time, so far as it depends upon regular and established business institutions of that town. The big-sale man will swell his advertising receipts one month; the auction sales will help them along at another season; the mirage of extensive foreign advertising revenue is partially caught up with at periods. But the regular week-after-week home-merchant advertising limit is reached when the merchants have decided how much they can donate to keep the editor in town—and that volume will never go higher, regardless of circulation or the talent of the editor to produce a good paper, when in reality it ought to be a constantly increasing source of revenue for the publisher and an increasingly valuable investment for the merchant.

I have said that responsibility for this condition lies fundamentally with the editors as a class, because I find that down in his heart the average editor lacks confidence in the commodity he has to sell. He convicts himself of this fault by the very fact that he does so little advertising himself.

No salesman can sell an article effectively unless he believes in it himself, and has the courage of conviction in his selling arguments. The life-insurance agent can not go unprotected himself nor can an automobile salesman traveling on foot sell cars.

And so, to meet the situation as it is found among the country merchants, we find the editor conducting his advertising business on a hand-to-mouth basis that is without any prospect of establishing advertising as a business proposition upon a sound foundation, upon which to grow and to build for this generation and the next—and advertising as a general proposition is as far from "sold" to the country merchant as it was in the pioneer days of newspaperdom in this State and perhaps in this country.

We find him trading his patronage for that of an advertiser; we find him accepting advertising for revenue only without thought of what a rotten advertiser may do to his general advertising stability and his ability to make his machine deliver the goods; we find him placing too low a value upon his product; we find him too often letting the customer set his price, and we find him ever and always reaching out in an attempt to pick off something from the outside, while his own immediate field goes to pot and his advertising revenue continues to be a comparatively feeble assistant in meeting the pay-roll.

Whatever else may be said about the editor, he is not a profiteer. During the late war, like the marines, he was the first to go. But his going was down and out, rather than up and over. Those hounds of our financial condition who tell of the failures in the commercial world said that editors and newspapers went under in great numbers during the period of the war.

In spite of this fact, be it to his everlasting credit, the editor who was able to brave the battle of finances during the war period gave more to the cause for less personal return than any other class of business men. This is his nature—in any other than war-time and for his country's good it is his fatal weakness.

The country editor has made of the country merchant a poor advertiser. The editor, therefore, if he is to correct this condition, must deal first with himself and then educate the merchant to a new line of thought that will make both the merchant and the editor better business men.

Advertising must be "sold" to the community—to the editor, to the merchant and to the newspaper reader. That is the situation—the problem is in the selling.

And after all, if the business engaged in by the men who are gathered here is sound, if advertising is a commodity that

*An address delivered before the Minnesota Editorial Association by M. J. McGowan, editor *The Appleton Press*.

can honestly be sold to the public on its merits, then the selling of this idea to the community, to the people of the State, is not a problem.

The way to sell advertising is by advertising.

The solution is not a problem, but the application of the solution is a real problem—a big problem. A readjustment of the advertising situation is too big a task for me as a single country editor; it is too big for a county organization of newspaper men or the editors of a section of the State. If it is to be done upon an effective basis its smallest unit should be an entire State.

Local prejudices, the editor's lack of confidence in his own advertising, lack of time to attend to it, and the differences arising out of competition in the same community, operate against going about the task in a small way or leaving its application to a number of small units. Support for the proposition must come from the editors, but the administration is a matter for a central bureau composed of men who can administer it as an institution in itself.

We are entering upon a period of reconstruction following a period of war. This is the time to reconstruct the advertising situation so that we can come out of our war into a new era with something resembling a real future before us.

My suggestion is the creation of a fund for advertising advertising by which the basic principles could be put before the individuals to whom this thing must be sold—the launching of a real advertising campaign on advertising—a campaign of sufficient strength and sufficient length to do the job that is set for it. It would be extensive, it must necessarily be big if it is to be at all, because selling advertising to the country merchants of this State is a big task, but once accomplished no greater service could have been done for general state growth and development. This advertising of advertising must include not only newspaper advertising but might well also include direct-by-mail advertising, poster advertising and the moving picture; if it be done it should be thoroughly done, and no avenue by which attention to country newspaper advertising could be gained should be omitted in a campaign that, successfully conducted, will sell this advertising in which you and I are so vitally interested.

It should deal with three distinct classes—the editor, the merchant and the reader. And these three should be made to know these things:

The editor must know, first, that to build advertising his advertising must be truthful. The greatest handicap to your advertising business is the advertiser with exaggerated statements that he can not and has no intention of making good. He must be made to know that his advertising must be clean. If he is to build confidence in his paper and in his advertising columns he must be as careful about the material that appears in the advertising columns as in the editorial columns. He can't accept Bolshevik advertising and offset it with a heavy editorial. At best he has neutralized his effort and at worst he has permitted his paper to be used to place objectionable propaganda wherever his own statement goes. The open mind will weigh one against the other. If your advertising is effective, when you open your columns to unclean advertising you are allying yourself with the element that plants unclean thoughts in your community.

The editor must know that one hundred customers using five hundred inches of space regularly represent better business than five customers using that amount. The five will, perhaps, never grow bigger; the one hundred are just that number of possibilities for the growing business that will eventually put advertising on a sound basis. He must think of his advertising in the sense of the number of customers rather than solely upon space from week to week.

And he should know what his advertising space is worth and sell it for that price without apology. The price should

be built upon cost plus profit and be justified by circulation in his home field.

The merchant should be educated to the proposition that the purpose of advertising is to create for him a greater volume of business; to sell to the people in their homes the articles that he has on the shelves in his store, about which they will otherwise never know; to turn in his direction the patronage that goes to the large city and the mail-order house. And that increased business means smaller proportionate handling cost and that advertising in the end is not expensive, but an essential part of his business machinery that pays its own way. And the merchant must also be made to know that his articles in stock must justify his statements about them in advertising; that advertising will not sell worthless stuff nor hold business in the face of unfair dealing and poor business practice. He must know also that advertising effect must be built and maintained by constant, careful attention every week in the year, and that he needs it more when business is poor than when it is good.

The educational campaign as it applies to the reader of the country press should teach him that the man who has sufficient confidence in his wares to set down statements concerning them is a good man to buy goods from; that it is fallacy to consider that an advertised article must of necessity cost more than the unadvertised or that a non-advertising merchant renders equal quality and service for less money than the advertiser. In a general way, readers' attention can be turned to advertising, the purchasing of goods from advertising merchants and the mentioning of advertisements at the time of purchasing—an incident that has a wholesome effect upon the advertiser himself.

These are the things that should be brought out in teaching the country merchant and the country editor the fundamentals of advertising—which is "selling" advertising—or, primarily, the idea of advertising—to your community and your State.

The details of such a plan are matters that must necessarily wait upon admission of the condition and the acceptance of the method of correction.

Any editor's exchange-table will justify a belief that the condition exists. The general remedy is to sell advertising by advertising.

Unless the country editor is to grow more and more away from his own community and its interests it should be done, and unless you and I are accepting money under false pretenses for advertising it most certainly can be done.

It's up to the editor as a class—what is he going to do about it?

"ALL THINGS SHOULD BE FIT FOR THE PURPOSE."

THE INLAND PRINTER is indebted to Fred H. Eno, Des Moines, Iowa, for the following short note and accompanying illustrations: "At a recent meeting of an Iowa breeders' association, several hundred horny-handed, double-fisted sons of toil, accustomed to handling pitchforks and bushel baskets, and dealing in carload lots, had fun a plenty at a banquet thumbing over a menu the size of a postage-stamp. Here are a few of the pages:"

<p>MENU</p> <p>T WAFERS SPUDS PPP THORO BREAD BEEF BY</p>	<p>PROGRAM</p> <p>ADDRESS BY TOM JONES HEAD OF THE HERD</p> <p>BUM STEERS BY SOME OF 'EM COW MUSIC</p>	<p>CONSERVE AND WIN THE WAR</p> <p>— 2 L WITH THE KAISER</p>
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The question is: Was it a joke on the farmers, or just ordinary every-day thoughtlessness?

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Information Wanted Regarding the "Torpedo" Envelope-Making Machine.

A foreign inquiry has been received asking for information regarding the "Torpedo" envelope-making machine. We will appreciate hearing from the manufacturers of this particular machine, or from any one knowing the makers and their address.

John E. Hanrahan.

The death is announced of John E. Hanrahan, pioneer founder, and inventor of the compositype, at the age of fifty-nine years. He made for Otto Mergenthaler, inventor of the linotype, we are advised, the first type-matrix he ever used in the modern typesetting machine. He also assisted in crystallizing the original ideas which were later developed into the much improved linotype machine of the present time.

N. S. Woods With Roller Concern at Pittsburgh.

Announcement has been made in printing-trade circles of the appointment of N. S. Woods by the William C. Hart Company, Incorporated, manufacturers of high-grade printers' rollers, as salesman for the Pittsburgh, Pennsylvania, factory, which is located at Penn avenue and Third street. The management of the factory is in the hands of the Koslows, father and son, known to the trade as expert roller makers for two generations.

Colorado Editorial Association Adopts the Franklin Printing Price-List.

At the meeting of the Executive Committee of the Colorado Editorial Association, held on March 7, the Franklin Printing Price-List was officially adopted as the price-list for the members of the association. The field representative was instructed to secure the introduction of this list into the office of every member of the organization, and to do all in his power to assist the members in selling their printing according to the prices given in it. The Franklin Printing Price-List is compiled by R. T. Porte, secretary of the Utah Division of the United Typothetae of America, and is revised at regular intervals so that the prices contained therein are kept up to date. It is issued in loose-leaf form, so that sheets containing the revised prices can readily be inserted. This action on the part of the Executive Com-

mittee of the Colorado Editorial Association represents additional evidence of the increasing popularity of this price-list.

Chicago Branch of Miller Saw-Trimmer Company in New Quarters.

The Chicago branch of the Miller Saw-Trimmer Company has been moved to 524-526 South Clark street, where additional space and improved facilities insure prompt service to users of Miller feeders and saw-trimmers.

The company issues an invitation to printers to call on the Chicago representatives in their new home.

Paper-Cutter Manufacturing Plants Are Merged.

One of the largest transactions involving institutions identified with the printing industry which has taken place in some time was the recent purchase by the Seybold Machine Company, Dayton, Ohio, of the entire business of the Oswego Machine Works, Oswego, New York, including goodwill, patents, trade-marks, patterns, records, etc. The business of the Oswego Company will be moved to Dayton as quickly as possible.

It is the intention of the Seybold Machine Company to continue the manufacture of Oswego, Brown & Carver and Ontario paper-cutters in addition to its own extensive line. The efficient manufacturing, service and sales organization of the Seybold company assures the many friends of Oswego products a maintenance of high quality of construction and improved service. Inquiries for Oswego cutters and accessories, as well as orders for repairs and requests for service, should be addressed to the main office of the Seybold company at Dayton, Ohio, or to one of the many agencies distributed throughout the country.

The trade will be glad to know of this move, because it will mean further economies in production and at the same time a conservation of all the care in construction that has made the cutting-machines of these two concerns famous throughout the world.

New Printing Instructor at Carnegie Institute of Technology.

Lieut. J. Orville Wood, who has been stationed at Columbus Barracks, Ohio, for some time, and who was formerly connected with the Students' Army Training Corps unit at Heidelberg University, Tiffin, Ohio,

recently received his honorable discharge from the army and has gone back into civilian life. The printing department at Carnegie Institute of Technology, Pittsburgh, Pennsylvania, has secured the services of Mr. Wood as instructor of typography, and he began his duties there the first of March. Before entering the army service a year ago, Mr. Wood was for six years instructor of typography at West Technical High School, Cleveland, Ohio.

John Hellawell.

John Hellawell, eighty years old, of Brooklyn, New York, a widely known artist and wood-engraver of the old school, died March 7. Mr. Hellawell was born in Yorkshire, England, and when he was a child of five years was brought to this country by his parents, who settled in Wisconsin. He became an excellent artist in water-colors and an engraver on wood and was connected with the old *Harper's Weekly*, *Frank Leslie's Weekly* and *Scribner's Monthly*.

When wood-engraving was practically driven out by the development of the photo-engraving process Mr. Hellawell became a member of Photoengravers' Union No. 1, and with his brother, Thomas Hellawell, who died just a short time ago, he was engaged in that business on Fulton street, Manhattan.

Grand Rapids Employing Printers Are Active.

At the monthly meeting of the Grand Rapids Printers' Association, Thursday, March 6, about a hundred members and friends listened to an illustrated lecture on "Direct Advertising" by Robert C. Fay of the Chicago Paper Company. Lieutenant Udell, of the Udell Printing Service, just returned from France, gave some reminiscences of army life and sketched a few interesting incidents of French peasant life.

Secretary Heir outlined what the association had done for its members in the four months of its existence and presented a tentative program for the convention of the State Press and Printers' Federation, June 12 to 14. He promised one of the best conventions ever held by the federation, the printers' program being divided into three main topics: Printers' Organization, Printing Costs and Estimating, and Direct Advertising as a Business Force.

The present officers of the Grand Rapids Printers' Association are: President, C. C. Cargill, of the Cargill Company; vice-president,

A. S. Hicks, of the Dean-Hicks Company; secretary-treasurer, Harold J. Bale, of the Schuil Printing Company; executive secretary, Martin Heir.

A successful estimating class, in which sixty-six students have been enrolled, closed on March 17. The classes have been held in the Junior High School as a part of the public school system, the instructors being paid by the city as regularly appointed school-teachers.

D. N. Mallory Now General Sales Manager for the Challenge Machinery Company.

Announcement has been made of the appointment of D. N. Mallory as general sales manager of the Challenge Machinery Company, Grand Haven, Michigan, this position being recently created on account of the rapid growth and development of the company's business.

"Dave" Mallory, as he is familiarly known to his many friends in the trade, goes to his new field with a thorough knowledge of the business, gained by years of experience in the printing field. He states that he was born in a print-shop, having started to learn the trade when but a boy and working up through all branches, from "devil" to superintendent and manager, finally taking a position as salesman with Barnhart Brothers & Spindler. He was later appointed



D. N. Mallory.

as efficiency engineer for the company, and in this capacity he designed a number of printing buildings and made layouts for plants in all parts of the country. He also designed a number of labor-saving devices and pieces of furniture for printing-offices.

For the past three years Mr. Mallory has been connected with the Intertype Corporation as special representative and salesman, making his headquarters at the Chicago office. Through his straightforward dealing and constant care for the interests of his customers he has gained a wide circle of friends, and the best wishes of all go with him into his new field.

More National Advertising for Country Newspapers.

Only lack of organization stands between the country newspaper publisher and a share in the national advertising campaigns that are continually going to the larger dailies and the national magazines. This is the point emphasized in a new bulletin of the School of Journalism of the University of Missouri, just issued under the title "Problems of Advertising."

Two plans are presented therein by which the national advertiser may find it possible to deal with hundreds, or even thousands, of country newspapers in a single account. George W. Eads, of the D'Arcy Advertising Company, St. Louis, Missouri, and N. A. Huse, of the American Press Association, New York city, point out in the bulletin that this will save the advertiser the trouble and expense of sending out numerous orders and numerous sets of plates, checking an equal number of papers and writing for countless missing copies, and finally sending out a large number of small checks.

The plan presented by Mr. Eads calls for handling of these details by such an organization as a state press association, while Mr. Huse describes how the details can be cared for by an advertising agency if the papers concerned will make the agency their exclusive representative.

The bulletin also contains an article by M. P. Linn, general manager of the *St. Louis Republic*, on the part advertising played in the war, and what advertising can do in regard to the after-the-war trade of the United States.

Philadelphia Craftsman to Hear Technical Talk.

On Thursday evening, April 10, the Philadelphia Club of Printing House Craftsmen will have an unusually interesting meeting which should be attended by all Philadelphia master printers, superintendents and foremen of printing-plants, and others who have to work with paper, type, presses, bindery machinery, etc. The meeting will be held at the Hotel Bingham. After the dinner, which will be a good one in every respect, the lecture, "Standardization of Paper and Catalogue Sizes and Substance Weights of Paper," will be given by Thomas J. Curry, manager sales service department, D. L. Ward Paper Company.

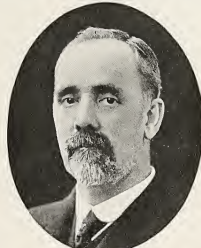
After Mr. Curry's talk, the subject will be dealt with as it affects the various branches of the printing industry, as follows: "Estimating," by William C. Ritzius, estimating instructor for the Typothete of Philadelphia; "The Printing Salesman," by Edward Magee, of the Frank D. Jacobs Company; "The Composing-Room," by Hiram Parker, of the Holmes Press; "The Pressroom," by John Harbison, of the William F. Fell Company; "The Bindery" (speaker will be announced later); and "Will This Standardization Compare in Importance with the Benefits That Were Derived from the Standardization of Type Sizes?" by Charles W. Smith, Howe Addressing and Printing Company.

All these speakers are prominent craftsmen in the printing field. They are men who know their subjects, and those who hear

them talk will gain knowledge which could not easily be learned elsewhere. The Board of Governors is anxious to have a large crowd at the April dinner and meeting. There will be special musical numbers, entertainment and other attractive features.

Percy Marchant on Return Trip to Australia.

Several months ago we recorded the visits of some of our Australian friends, among them being Percy Marchant, who, with his



Percy Marchant.

associate, Donald Taylor, was making a trip through this country for the purpose of studying American methods and machinery. Since that time Mr. Marchant has made an extensive trip throughout the East, and also across to England, and we were pleased to receive another visit from him on his return trip to Australia, for which country he sails shortly after the first of April.

While at the office of *THE INLAND PRINTER*, Mr. Marchant expressed himself as being very highly impressed with our American methods, saying that he had learned many things he would be able to incorporate in his own business after his return. He also expressed a very favorable opinion of American business methods, and was very much gratified with the courtesy with which he had been received wherever he called.

These visits from our Australian fellow-workers in the printing industry, whom we have always been inclined to consider as being such a great distance away, will undoubtedly mean a great deal toward bringing us closer together and establishing better business relations between the two countries.

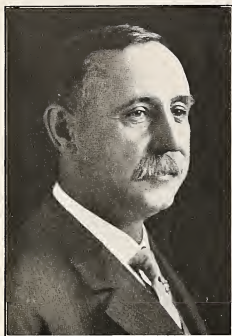
Cuban Newspaper Installs Complete Plant.

News of interest from the republic of Cuba is supplied by the announcement that *The Times of Cuba* is completing the installation of a large composition, printing and binding plant to handle its own work, as well as to enable the publishers to contract for general business.

The Times of Cuba is published on the first Saturday of each month and is characterized on the publication's letter-head as "The Only Review of Cuba and the Isle of Pines." A feature of each issue is a review of every Cuban sugar central and mine.

George W. Moser.

In the death of George W. Moser, president and founder of the Moser Paper Company, 621 Plymouth court, Chicago, February 26, paper and printing-trade circles of Chicago lost a respected and valued member.



George W. Moser.

Mr. Moser was a native of the city, having been born in Chicago on March 9, 1850. The deceased started in the wholesale paper business, when he was sixteen years of age, with the Lafflin-Butler Paper Company. Later he became associated with Bradner, Smith & Co., following which engagement he was manager for the F. P. Elliott Paper Company up to the time of Mr. Elliott's death. In February, 1893, he formed the Moser-Burgess Paper Company, opening the business at 237 West Monroe street. Quickly outgrowing these quarters, the business was removed to Nos. 208-210 on the same street. It was at this time that Mr. Burgess retired from the business, the firm-name then becoming the Moser Paper Company. The business continued to increase until even the quarters at 208-210 Monroe street became too small and, in 1909, the Moser building at 621-631 Plymouth court was erected and occupied.

Mr. Moser's personal life was marked by many benevolent and kindly acts which attest his strength of character and sense of fair dealing.

Many young boys have been educated and assisted by Mr. Moser. Not having children of his own, Mr. Moser took his nephew, P. A. Van Black, as a boy, and reared him with the same care and interest as though he were his own son. After his education had been completed, Mr. Van Black was introduced into the business by Mr. Moser, to whom he had been of great assistance from the start. Mr. Van Black has been vice-president and manager of the Moser Paper Company for some time, and his intimate knowledge of the business is assurance that the company's large and growing trade will go on uninterrupted. Mr. Moser, we are told, was like a father to

his employees, many of whom have been with the company from fifteen to twenty years.

Elmer M. C. Africa.

Elmer M. C. Africa, president of the J. C. Blair Company, manufacturing stationers, of Huntingdon, Pennsylvania, passed away February 23, at his home in Huntingdon, after a successful career in the business world. Mr. Africa was one of the pioneer tablet manufacturers of the United States, having started when a boy as a clerk in the bookstore of the late J. C. Blair, the founder of the tablet industry. When Mr. Blair began tablet-making at Huntingdon in 1878, Mr. Africa was his assistant, learning the business with him and growing with it, and upon the incorporation of the J. C. Blair Company in 1891, he was elected vice-president.

After the death of Mr. Blair in 1897, Mr. Africa was made president of the company. From that time on his aim was to carry on the business principles established by Mr. Blair, and he made the business of the company successful beyond comparison, the factories of the Blair plant standing today as a monument to his devotion to the ideals of his former employer.

Ever a public-spirited citizen, Mr. Africa gave freely of his services and wealth to many charitable objects, notable among them being the J. C. Blair Memorial Hospital, of which he was president at the time of his death. Every public improvement in his town received the benefit of his assistance and



Elmer M. C. Africa

counsel, and his public service to the State was crowned by service on the Executive Committee of the Pennsylvania Council of National Defense and Committee of Public Safety throughout the term of the war.

By the terms of his will, most of his stock interests in the Blair company passed to his older friends and associates in the business.

Herman Frederick Harmegnies.

Still in the prime of his life and prominent in the business world, Frederick Harmegnies passed away at his home in Chicago, Wednesday night, March 5, after a brief illness. Mr. Harmegnies was president of Harmeg-



Herman Frederick Harmegnies.

nies & Howell's printing establishment for many years. He was born in La Bouverie, Belgium, in 1868, and came to the United States during his infancy. He has been a resident of the Oak Park district for twenty-six years and received his education in private schools and at Northwestern College at Naperville, Illinois. Besides his widow, he is survived by a son and daughter.

Mr. Harmegnies was a man of sterling character, civic spirited and wholehearted, and leaves a host of friends to miss him in this community.

Jules Gaspard.

Jules M. Gaspard, noted portrait-painter and art critic, who spent his boyhood days in Davenport, Iowa, and learned the printer's trade in the office of the *Democrat* of that place, died February 18 at his home in New York city, at the age of fifty-seven years.

Born in France, Mr. Gaspard came to America with his parents when eight years old. At an early age he entered the job-printing office of the *Democrat*, at Davenport. He was a close associate of W. L. Purcell, proprietor of the Purcell Printing Company of that place. Mr. Gaspard, as a printer, worked with E. M. Keating, the editor of the "Machine Composition" department of THE INLAND PRINTER, in 1887-1889.

From Davenport Mr. Gaspard went to Chicago, where he became art critic and manager of the art department on the old *Inter-Ocean*. During this period he also contributed a number of pen-and-ink sketches to THE INLAND PRINTER.

When America entered the world war Mr. Gaspard endeavored to enlist in the fighting division of the army, but he was rejected on account of his age. He then enlisted as a Y. M. C. A. secretary and spent some time overseas.

Answer to "Inland Printer" Advertisement Has Interesting Experience.

THE INLAND PRINTER is not given to "tootin' its own horn," but there are occasions when we can not remain silent, and

of interest to you. You have our permission to use this, if you like, in your pages, as it shows that your publication does bring results, and the inquiries *get through all difficulties* to reach their destinations.

We are now continually receiving inquiries about our process and are convinced that printers are to have a great wave of prosperity. So soon

to the U. S. it was undoubtedly captured by some German raider and taken to Germany and kept there until recently, and, as it also bears the Allies' censor's stamp, that it was then turned over to our forces and sent on its way to its destination. This is certainly enough experience for one short business letter, is it not?

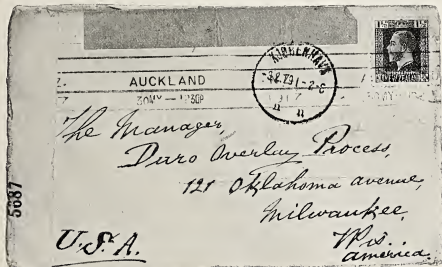
I shall send this letter and envelope to THE INLAND PRINTER to demonstrate that their advertising does reach to the far corners of the earth and that it can not be prevented from being answered even if it has to pass through both the military forces of the enemy and our own.

We are including herewith sample of our process and full information concerning it, hoping that even at this late date you may deem it practical for your plant to be the first user of the Duro process in far-off New Zealand.

Thanking you for your kind words praising the appearance of our advertising in THE INLAND PRINTER, and trusting that you may receive this in prompt manner, we remain,

DURO OVERLAY PROCESS,
per W. E. Radtke.

It seems evident from the experience of this letter that answers to advertisements in THE INLAND PRINTER survive the vicissitudes of war and will finally reach their destination so long as they are not sent below the water.



Reproduction of Envelope Mailed from Auckland, New Zealand, March 28, 1917, and Reaching Its Destination After Passing Through the Military Forces of Both the Enemy and the Allies.

this is one of them. The value of THE INLAND PRINTER as an advertising medium has always been recognized, inquiries reaching our advertisers from all corners of the earth. Few inquiries, however, go through experiences similar to one received during the past month by W. E. Radtke, of Milwaukee, who has been advertising the Duro overlay process in this journal for several years past.

As will be noticed in the letter, which follows, this inquiry comes from Auckland, New Zealand, and was dated May 28, 1917. It will also be noticed that the envelope, which is reproduced, bears the German censor's stamp, dated at Berlin, 1917, as well as the censor's stamp of the Allies. It is evident, therefore, that the letter was captured by a German raider and taken to Germany, where it was kept until after the signing of the armistice, when it was turned over to the allied forces and sent on the way to its destination, reaching Milwaukee almost two years after it was mailed. The letter reads as follows:

PASTORAL PUBLISHING CO.

To the Manager,
Duro Overlay Process,
Milwaukee, Wis., U. S. A.

DEAR SIR: AUCKLAND, MAY 28, 1917.

My attention was called to the splendid effects obtained with the above process in the accompanying advertisement.

The writer would be delighted to receive samples and terms.

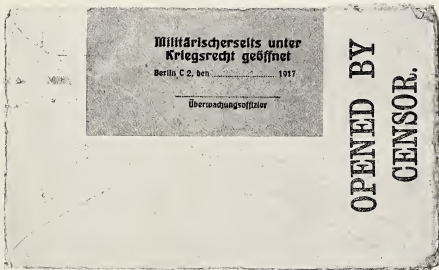
I would willingly enclose our New Zealand stamps for same, but I fear that they might not be of use to you in the States.

E. PHIPPS, Acting Secretary.

In bringing this letter to our attention, Mr. Radtke writes as follows:

We are inclosing to you in this letter an envelope and contents, together with a copy of our answer to the same, which explains itself. As this letter has no doubt passed through very interesting experiences, we felt that it might be

as we are able to get the mills to make us a reasonable price and delivery on our materials, which were hard to manufacture during the war period, we shall begin an extensive advertising campaign. More and more printers are beginning to see the advantage in using the Duro overlay and we are assured of success.



Reverse Side of Envelope, Showing German Censor's Stamp and Stamp of the Allies.

Thanking you for your past attention to our needs and asking you to kindly return the interesting envelope and contents when you are through with them, we remain,

DURO OVERLAY PROCESS,
per W. E. Radtke.

We also present Mr. Radtke's letter in answer to the inquiry on account of its interest:

A few days ago I received a letter from you which you wrote us nearly two years ago, dated May 28, 1917.

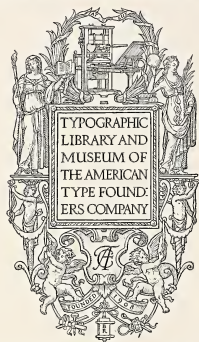
This letter certainly could, if it had life, relate some interesting experiences. From the envelope it can be seen that it bears the German censor's stamp, dated Berlin, 1917, on its way

extensive plant of this company, during which they were shown the delicate machinery, in operation, used to make modern type. Henry L. Bullen was the guide who explained all the steps in the process, from the matrix-engraving machines, which are in charge of Mr. Benton, the inventor, to the wonderful typesetting machines that perform all the operations automatically, from the molten metal to the perfectly finished type.

Then they were taken through acres of machine-shops where it would seem every pattern of a modern metal-working machine was in evidence. Last of all came the im-

mense store rooms adjoining the shipping department, the latter being cleared of its contents three times a day.

At six o'clock dinner was served (and every one who has visited this foundry during the noon hour can appreciate the home cooking and charming hospitality of this



Book-Mark of Typographic Library and Museum.

The book-mark as shown here was used in the guide to the exhibition illustrating the evolution of the printing art. The original, in larger size, is a wood-engraving, and a splendid specimen of the wood-engraver's art.

house). With the coffee and smokes came some short talks. A welcome from host Henry L. Bullen, who told something of the history of the Typographic Library and Museum, which promises to be a lasting monument to the generosity of R. W. Nelson, president of the company, and to Mr. Bullen, who has searched the world for the treasures it contains. Among the other speakers were Messrs. Hal Marchbanks, Frank B. Berry, Arthur Allen, Percy Marchant, of Sydney, Australia, and John Clyde Oswald.

Adjournment to the library brought the greatest treat, a special exhibition of the evolution of printing, from the Babylonian stamped and incised clay tablets to some exhibits of printing by members of the American Institute of Graphic Arts who were present. Among these were specimens by Fred W. and Bertha M. Goudy, William E. Rudge, Everett R. Courier and Hal Marchbanks, as well as printing of the Japan Paper Company, which combines "the charm of the Orient with the art of the Occident."

These exhibits, numbering over a thousand items, occupied forty-five cases and show only a portion of the treasures which this library and museum possesses. The catalogue of this exhibition was in itself a beautiful specimen of the printing art. Among the precious souvenirs of the meeting were marvelous exhibits of typesetting, one being the words of the entire Lord's Prayer, cast on the end of a 12-point M-type, and the other a half-point lower-case "a" cast on an agate body.

Miller Saw-Trimmer Company Entertains Entire Force.

On Tuesday evening, March 4, the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, provided an enjoyable party for the factory and office associates. Owing to the rapid growth of the business, the three and one-half floors of the Point building had become too small to meet the requirements of the company, and another floor was taken over for manufacturing purposes. Before installing the machinery, extensive repairs and improvements were made, and to celebrate the event, an invitation was extended to each member of the factory and office force to bring a friend, wife, sister, brother or sweetheart, as the case might be, and spend an evening as the guest of the company. The second floor was transformed for the time being. It was handsomely decorated, a stage erected, a temporary kitchen installed and covers laid for four hundred guests. At seven o'clock the four hundred places and some extras were filled and a splendid dinner was served. Following the dinner, addresses were made by President F. F. Nicola, General Manager W. H. Smith, several of the guests and some of the factory and office associates. A resume of the year's business was made by Vice-President P. C. Dunlevy, who also acted as toastmaster of the evening.

After the speeches a program of vocal and instrumental music by members of the organization, assisted by an orchestra, filled the time until ten o'clock, after which the floor was cleared for dancing.

Peter Tracy.

In the passing of Peter Tracy the printing industry has lost one of its pioneer workers and the city of Memphis, Tennessee, one of its oldest and best-known citizens. "General" Tracy, as he was affectionately known to all, was born in Ireland and came to this country when a young man in his twenties. He worked in New York and in Cincinnati for about ten years, being a pressman on the *Cincinnati Enquirer* before going to Memphis. After arriving in Memphis he secured a position on *The Avalanche*, later serving an apprenticeship and becoming a compositor, following which he opened a job-printing shop of his own, which he had operated until his last illness.

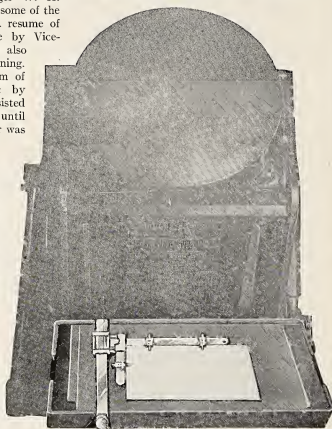
Immediately after making his home in Memphis, "General" Tracy took a deep interest in all matters pertaining to the welfare of the city and won the admiration and esteem of his fellow citizens by the enthusiasm and unselfishness with which he plunged into affair after affair for the glory of Memphis. He was one of the moving spirits behind the old Business Men's Club, now the Chamber of Commerce, into which work he threw himself, foreseeing the benefits that follow the coöperation of business men for the purpose of promoting the industrial and social welfare of their city and the territory surrounding it.

Mr. Tracy suffered a paralytic stroke just two weeks before his death. He was in his seventy-sixth year, and considering his advanced age had enjoyed good health until the time of the stroke.

The Instant Feed-Guide.

Since the close of hostilities a number of inventions that were necessarily held back because of the war are being brought to the front, and we can undoubtedly look forward to having many new labor-saving devices brought to our attention. One of the latest devices for saving time on platen-presses is known as the Instant feed-guide, the invention of John M. Strmic, a practical printer, which is being manufactured by The Comet Tool & Manufacturing Company, 2015 South Laflin street, Chicago.

As will be seen in the illustration, this feed-guide is arranged to slip over the platen after the job has been made ready, being fastened at the top by a thumb-screw, thereby doing away with the work of setting the side and bottom guides in the usual manner. The device consists of three strips of metal, thin but rigid, so arranged that they do not



Showing the Instant Feed-Guide in Position on the Platen.

interfere with the impression. One strip clamps over the balls on the platen; the second attaches to that strip, and can be readily moved up or down to whatever position is required for the bottom guides; the third fastens on the strip containing the bottom guides, and can be moved to the right or left as required. The guides are made to slip on the two strips, and are movable so they may be placed in any position desired. Once in position, the bars, or strips, and the guides are held firmly in place. These guides are made to fit all sizes of Gordon presses.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 63.

APRIL, 1919.

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Suppliers' Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertisement space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RATHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.

RATHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & CO., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIDMER & CO., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUBHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 10 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 30 cents additional if copy is desired.

BOOKS.

"MURRAY'S travel book rivals Standard and Holmes," is the merit accorded to Samuel Murray's "Seven Leas Across the Seas" by the Springfield (Mass.) Union; got posted, in an entertaining way, on the strange and marvelous things found on five continents, seen during a journey of 73,889 miles; 434 pages, 25 illustrations and map; \$2.50 in stores, but \$2.00 (prepaid) to printers. Order from publishers, MOFFAT, YARD & CO., 31 Union Square West, New York city.

PRINTER'S READY RECKONER.—Gives cost 1,000 sheets, 103 (new basis) weights of paper, ranging by quarter-cents up to 40 cents a pound. "Time Savers," says Supt. Haswell of University Press, University of Maine. "Would be low priced at twice amount charged for them." Postpaid 50 cents. FITCH BROS., Central City, Neb.

BUSINESS OPPORTUNITIES.

PRINTERS who typewrite, stenographers with literary abilities, wanted everywhere to conduct Keyboard Code departments in local periodicals; machine-written shorthand, easily learned, perfectly producible on all typewriters, linotypes, monotypes. Complete textbook, all details, 50 cents. JACOB BACKES, 1402 Avenue A, New York, N. Y.

WANTED—I wish to invest in a newspaper in a city of from 10,000 to 25,000 in a Middle Western State, preferably Indiana; will buy whole or half interest if proposition suits me; in answering give location and size of your city, and important facts concerning your paper, including financial status. A 921.

A STRICTLY FIRST-CLASS paper-ruler of good habits, and with \$500 or \$1,000 capital, can become stockholder and earn a good salary in a well-established blank-book and loose-leaf plant in a city of 60,000 inhabitants; applicant must be able to furnish satisfactory references. A 933.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE—Small two-press job-shop, news-stand and stationery stock; well-established going business; owner must seek change of climate; a good proposition for young man and wife. T. H. DUNSTAN, Box 146, Missoula, Montana.

FOR SALE—Job-printing office with established "Cash with order" mail specials and local trade. COLONIAL PRINTING CO., Mansfield, Ohio.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web, for electrotpe plates. Also one 36 by 48 inch one-color Kidder roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and sitting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—Half-tone screens which have never been used, as follows: Nos. 16106, 16107, 16108, each 11 by 14, 65-line, 120-line and 133-line, respectively, and values placed on each by Max Levy, \$60, \$98 and \$115, respectively. Also one half-tone printing-frame, 11 by 14, for process work, heavy glass and rubber pad included; one combination plate and screen holder, 200 square feet of cherry wood block, and about 100 pounds of half-tone copper and zinc, twelve-gauge. A 935.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

Automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$1.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklet.

Megill's Patent
DOUBLE-GRIP GAUGES

VISE GRIP

Send for booklet this and other styles.

FOR SALE—One Scott No. 3 offset press, size sheet 34 by 46, size of work 33 by 45, three sets of rollers, equipped with U. P. M. feeder, practically new; one Park's lithographic transfer press, size of bed 44 by 68, size of sheet 40 by 60, practically new; one Park's double medium geared lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 23, also equipped with gelatin attachment; one Multiplex display fixture, No. 1, 25 leaves, 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., 2 Garden street, Newark, N. J.

FOR SALE—Big edition machinery: rotary two-color press, folders with cross feeders and stitchers, trimmers, etc., Litham 1½ stitcher \$200, etc., in list II; three model 8 linotypes, each \$2,100; Intertype, \$1,200; other models; Smythe sewing-machine, motor, \$700; Sheridan book-trimmer, \$400; knife grinder, \$120 in list R; complete monotype equipment; S. A. John Thomson, \$450; No. 4 Boston stitcher, motor, \$150, list C; 1,000 pounds quads, automatic, Miehle presses in 16-page list 21. Ship on 30 days' time to responsible parties. PECKHAM MACHINERY CO., Marlbridge bldg., New York city.

FOR SALE—Bargains in printing and binding machinery: one No. 1 size 39 by 53 Miehle press, one No. 3 size 33 by 46 Miehle press, both have motors and controllers; one Christensen automatic stitcher; one 24-book gathering-machine with stitcher attached; one Crawley rounder and backing-machine; one No. 4 National sewing-machine; one lot of standing presses; two 14 by 22 Colt's Army presses; three steel-top imposing-tables; all of above machinery and material in good condition. O. B. BRUSH, 105 West 40th st., New York city.

KIMBLE MOTOR FOR SALE—Quarter horse-power, suitable for either 8 by 12 or 10 by 15 Gordon; in good condition, practically as good as new; reason for selling, am installing Miller feeder and need larger motor. FRED P. ROBISON, Curwensville, Pa.

LINOTYPE slug and rule easier for sale; exists 2-point to 12-point slugs, and 2-point to 12-point border; including 15 slides, 2 sets of high and low molds; water-cooled; extra ejector-blades; in first-class condition. JERSEY JOURNAL, Jersey City, N. J.

FOR SALE—Two 12 by 18 C. & P. presses equipped with Humana feeders, all in A-1 condition; price \$1,100 for both, choice of one, \$600, F. O. B., Boston. BOSTON INDEX CARD CO., 116 Purchase st., Boston, Mass.

FOR SALE CHEAP—Century Campbell press, a four-roller press in good condition, takes a sheet as large as 43 by 62 inches, low price for immediate sale. FARMER AND BREEDER, Sioux City, Iowa.

BOOKBINDERS' MACHINERY—Rebault Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE—Kiddier one-color roll-product rotary press, size 30 by 20 inches, brand new; bargain. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—Hand-press, R. Hoe & Co. make, No. 5448; in good condition; price \$100. HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

FOR SALE—Stokes and Smith rapid rotary press with generator, practically new; \$1,000. JOHN R. SMYTH PRINTING CO., Marshall, Mich.

FOR SALE—Model K linotype with extras, \$1,800; used 1½ years, A-1 condition. J. W. BRACKETT COMPANY, Phillips, Maine.

FOR SALE—Auto press in good condition. Address LEADER-REPUBLICAN, Gloversville, N. Y.

FOR SALE—Rouse paper-lift to fit 65-inch Miehle; first-class condition. A \$35.

HELP WANTED.

Binery.

WANTED—An all-around bookbinder, or a man that is a good ruler and can forward. CASPER BOOK MFG. CO., Walla Walla, Wash.

Bookbinding Machinist.

BOOKBINDING MACHINIST WANTED—We have a good position to offer a capable mechanic who understands repairing and erecting book-binding machinery such as folders, stitchers, book-sewing machines, case-making machines, easing-in machines, etc. Give full particulars and experience. A 805.

Composing-Room.

W. P. JONES—We have an opening for you; please communicate with us. We will appreciate any one knowing JONES calling his attention to this. KELLEY-DAVIS CO., Oakland, California.

WANTED—Stoneman and compositor combination; first-class, good wages, permanent position; union shop. Write or apply, CASLON PRESS, 3101 Monroe st., Toledo, Ohio.

IF YOU ARE a good job-man, have tubercular or asthmatic tendencies, want to go to Colorado and be well, have steady job, write A 825.

WANTED—Working foreman qualified to set up work of high character; experienced make-up and lock-up on forms. A 667.

Estimator.

PRINTING ESTIMATOR to make and check estimates in office of local printers' organization having estimating division; must have knowledge of cost-finding and be able to render cost system service when required; salary according to ability; state all particulars in first letter. A 822.

Gold Stamper.

WANTED AT ONCE—A-1 gold stamper; steady for right man, married or single; give references and wages wanted; open shop. A 827.

Managers and Superintendents.

A POSITION as general manager is open with a printing house in the central West, operating a composing-room, pressroom, bindery and linotype department; the plant turns out general catalogue and publication work; the position requires a thorough knowledge of all the above departments, a knowledge of how to handle men, a desire to do more or less selling and familiar with the Standard cost system; a man between 35 and 40 years old preferred. All communications will be held strictly confidential. A 769.

AN OPPORTUNITY for a first-class working foreman; one that has the ability for superintending; good all-around commercial and catalogue printer, who can get good results in pressroom and bindery, and can handle jobwork economically; have equipment of 4 cylinders and 4 jobbers; young married man preferred. A 790.

SUPERINTENDENT, who thoroughly understands high-grade catalogue and color work; must be an executive who can get results; will pay good wages to the right man, but he has got to show that he is capable. A 819.

Organizers, Accountants and Secretaries.

ORGANIZERS, ACCOUNTANTS AND SECRETARIES to work with the United Typothetæ of America in organizing the printing industry; high type of men with knowledge of, and experience in, the printing business desired; good salaries and opportunities for future advancement. UNITED TYPOTHEÆ OF AMERICA, 608 S. Dearborn street, Chicago, Ill.

Pressroom.

WANTED—A good job pressman in a new plant near New York; one familiar with cylinder, Kelly and Miller feeder, and who can turn out good commercial work at a profit. Give references, experience and wages; position ready by May first. A 829.

WANTED—Good working press foreman on black and white and color processwork, for Montreal, Canada; entire Miehle equipment, four presses. Give full information and salary expected. A 839.

WANTED—Competent plain pressman capable of producing first-class work; good wages, steady work. D. B. COWLES & SON, Williamsport, Pa.

Printing Sales Manager.

WANTED—Printing sales manager for plant in Middle West city doing nearly a quarter million a year of high-grade advertising printing; man must be qualified also to take charge of advertising service department; he must be not over 40; will pay \$4,000 or \$5,000 a year. Write fully, giving all previous experience and reference. A 837.

Proofroom.

WANTED—Competent proofreader (practical printer preferred) in printing establishment. Apply, with details as to references, age, salary, etc., to A 836.

Salesman.

WANTED—Experienced city salesman to handle loose-leaf binders and supplies; prefer one who has handled the Proudfitt line; permanent position; good opportunity. A 826.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Merghenthalers; day course, twelve weeks, \$80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133 East 16th st., New York city.

Miscellaneous.

PAPER BOXES, if interested in, subscribe to *The Shears*, the trade journal of the paper box industry; 100 pages or more monthly, devoted to live reading-matter and advertisements dealing with the manufacture of all classes of paper boxes and containers; established 1892; 20 cents a copy, \$2.00 per year. SHEARS PUBLISHING COMPANY, Lafayette, Indiana.

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign issues as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

THIRTEEN CENTS per pound for old foundry type, if shipped at once, prepaid, in exchange for our guaranteed new type. THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn.

SITUATIONS WANTED.

Bindery.

SITUATION WANTED.—Bindery foreman, familiar with latest machinery, folders, cutters, auto stitchers, gathering, sewing-machines, etc.; 31 years old, married, best habits and references; state size of bindery. A 773.

Composing-Room.

TYPOGRAPHICAL ARTIST and practical printer; fifteen years' experience as an executive and creator of catalogues, booklets, brochures, folders and unique advertising literature; time saver in laying out work for hand and machine composition; reader of a force of men and teacher of mediocre talent; \$45; age 34, union. A 834.

PRINTER SEEKS POSITION.—A young first-class job-compositor with some experience on linotype seeks position in first-class plant; capable of taking charge of a well-equipped composing-room; union; will go anywhere. A 831.

STONEMAN.—First-class, capable of lining up and O.K'ing press-proofs; associated with high-grade work for years in one of the best shops in the country. A 671.

MAKE-UP AD MAN wants situation, Northwest desired; employed at present on large daily; would like to change; have had 9 years' experience; union; no boss. A 829.

Electrotypy.

EXPERIENCED ELECTROTYPY, possessing the necessary machinery for making curved or flat plates, wishes to connect with some large printing-plant; Middle West preferred. A 756.

Instructor.

PRINTING AND MUSICAL INSTRUCTOR, experienced in institutional work, married, wife cottage matron and school-teacher, desires to change position for good reasons; highest credentials. P. O. Box 1029, Providence, R. I.

Managers and Superintendents.

SITUATION WANTED by practical printer as superintendent in medium-sized plant doing high-grade commercial and catalogue work, where there is opportunity for advancement; good executive, understands cost, has selling experience; union; employed at present but would change, West or Middle West preferred. A 828.

I HAVE ABILITY, confidence and enthusiasm, plus a thoroughness in shop management, estimating, advertising and constructive salesmanship; now employed, but seek change; manager or superintendent, or any position that calls for the best I have; let me tell you about myself. A 673.

SUPERINTENDENT-MANAGER desires position with a medium-size concern where a thorough practical training is necessary; good estimator, economical buyer; any location. ADVERTISER, 316 W. 58th st., New York city.

SUPERINTENDENT, practical man with much experience on high-grade catalogue and color work, desires a change; thoroughly experienced; familiar with cost system, also estimator; good habits. A 832.

SUPERINTENDENT.—Thorough, practical man, full knowledge of printing in all branches, desires the supervision of a large plant doing the better class of printing. A 669.

Miscellaneous.

PRESSMEN, cutters, diemakers, desiring positions in paper box factories, use the want columns of *The Shearer*, the trade journal of the paper box making industry; established 1892; 100 pages or more each month devoted to set-up, folding, corrugated and fiber paper boxes and containers; 20 cents a copy, \$2.00 per year. SHEARER PUBLISHING COMPANY, Lafayette, Indiana.

Pressroom.

CYLINDER AND KELLY PRESSMAN, expecting to be discharged from the army soon, desires a position as foreman of a medium-sized pressroom; ten years' experience on the better grades of half-tone and color work; age 26, single; East preferred. A 830.

PRESSROOM FOREMAN, now employed, having grade of room consisting of cylinders, automates and magazine presses doing a good grade of work, wishes to make a change. A 775.

Rule-Cutting Diemaker.

EXPERIENCED RULE-CUTTING DIEMAKER.—Has had lots of experience on novelty cut-outs; also cold and hot embosser. A 824.

WANTED TO PURCHASE.

PROPOSALS WILL BE RECEIVED at the Bureau of Engraving and Printing, and opened at 2 p. m. Wednesday, April 2, 1919, for the purchase of the following condemned machinery, viz.: one large Century Campbell press, bed 36 by 48 inches, fly delivery; one small Century Campbell pony press, bed 24 by 30 inches, fly delivery; one Cottrell press, bed 28 by 40 inches, fly delivery; one Delphos press, bed 22½ by 30 inches; this press has a printed side up front delivery and an automatic feeder attached; these presses are without electrical equipment and are not guaranteed in any particular, and bidders before submitting prices should inspect the same.

WANTED.—Several old-fashioned Liberty presses; give complete information regarding size and condition of press, also what equipment goes with the press. N. H. STUART, Kalamazoo Loose Leaf Binder Co., Kalamazoo, Mich.

WANTED.—300 brass galleys, 16 by 30 inches over all, 14½ by 28½ inches, inside measurement, brass shoulders reinforced by wood mold on all four sides. THE NATIONAL TRIBUNE COMPANY, Washington, D. C.

WANTED.—Secondhand Kidder or New Era roll-fed bed and platen presses of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED.—Laminated zinc-bound press-boards, 16 by 24, in good condition; advise number you have and price. L. H. JENKINS, Inc., Broad and Allison streets, Richmond, Va.

WANTED, for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCCHILD, Inc., 712 Federal st., Chicago.

WANTED.—Secondhand printing and bindery machinery and material; going in business; what have you? A 823.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

GO AFTER BUSINESS with good advertising. Use our color cuts and copy for blotters, booklets, folders. Samples if you ask ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O. COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER.—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER.—See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSHING BOARD.—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

R.R. GLUE

For Strength, Flexibility, Whiteness
and General Satisfaction.

ROBERT R. BURRAGE

83 Gold Street

NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Job Printing-Presses.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper-Cutters.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., St. Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 621 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat. Also easy engraving method costing only 83 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers, but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us, DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 8th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 829 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 3d st.; Winnipeg, Can., 115 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GATCHEL AND MANNING
PHOTO-ENGRAVERS
SIXTH & CHESTNUT STS.
PHILADELPHIA
WRITE! PHONE! CALL!

WHILE-U-WAIT
Rubber Stamp Making Outfits
Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.
THE BARTON MFG. CO., 89 Duane St., New York City

FOR SALE Owing to change in equipment we have for sale two Hammer Paper-Lifts six feet between side uprights; can be used on any press having a bed surface 41 x 58 inches or smaller. These lifts are in first-class condition and can be bought at a very attractive figure.

The McDonald Printing Co., Cincinnati, Ohio

WEDDINGS
Mean Business For You

INSURE getting your share of the orders, which will be placed for Engraved Wedding Invitations and Announcements, by securing our sample-book, "Correct Styles"—Price, \$1.00. Our suggestions will help you get the cream of this business in your locality.

FUNKE ENGRAVING COMPANY

Steel and Copper Plate Engravers
Plate Printers, Steel Embossers

538 S. CLARK STREET, CHICAGO, ILL.

GOSS

MIEHLE

HOE

COTTRELL

SCOTT

BABCOCK

SERVICE in the Pressroom

WHITLOCK

HARRIS

*To be Serviceable
Rollers Must be Seasonable*

DUPLEX

For clean-cut presswork and continuous service during warm, humid weather equip each press with a set of seasonable Rollers of proven quality, such as

VICTORIA



HODGMAN

"Fibrous" composition is manufactured from a carefully tested formula. Rollers cast from it have excellent ink distributing and wearing qualities.

GOLDING

*We have five completely equipped,
centrally located factories.
Order from the address nearest you.*

POTTER

AUTO PRESS

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

NEW YORK.....406 Pearl Street
PHILADELPHIA.....521 Cherry Street
ROCHESTER.....89 Mortimer Street
BALTIMORE.....131 Colvin Street



KIDDER

Allied with

Bingham & Runge Co., East 12th Street and Power Ave., Cleveland

KELLY

COLTS ARMORY

CHANDLER
& PRICE

MEISEL

STOKES &
SMITH

HARTFORD

STANDARD
AUTOMATIC



Golden Years Ahead If We All Pull Together

OUT of the shadow of the World War America emerges, facing a period of promise unparalleled in the History of Business.

There is but one more obstacle to be overcome, one more gap to be bridged—the payment of the war debts. This is the purpose of the Victory Loan and, to accomplish it fully and completely, it is essential that we all pull *together*—that every man subscribe to the Victory Loan to the full extent to which he expects to benefit by the golden years to come.



Victory Liberty Loan Committee

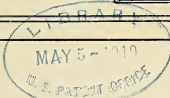


The INLAND PRINTER

*The Leading Trade Journal of the World
in the Printing and Allied Industries*



MAY, 1919



UNIVERSAL SUBSTANCE NUMBERS FOR THE WEIGHTS OF PAPER

By N. J. WERNER



THE idea of applying so-called "substance numbers" to indicate (for purposes of comparison) the weights of paper, now adopted by the paper manufacturers, has met with a general welcome among printers, especially from those who have taken a few moments' time to study and to understand it. It is a real step forward in paper-making, in that it tends to eliminate many uncertainties that have hitherto bothered printers and other purchasers of paper. It is an advance in standardization—a thing that has heretofore not been very noticeable in the paper industry. The advantages of the idea are so evident it is unnecessary to enlarge upon them here.

But in the application of the idea there is room for criticism. It seems that the thought given to its working out for practice has not been sufficiently thorough and comprehensive to give us as yet the full value of its inherent goodness.

An article appeared in the last January issue of *THE INLAND PRINTER*, under the title of "The American Decimal System of Weights for Paper," and emanating from the Pulp and Paper Division of the War Industries Board, in which were demonstrated some of the discordancies of the present application of the idea in America. It clearly shows the lack of a "getting together" on the part of the manufacturers of various classes of paper and cardboard. Because of this lack of concerted work a number of kinds of paper-mill products have "substance numbers" which are not in accord with one another, and thus tend to establish

confusion, vitiating thereby the weight-number principle. For particulars, I would refer the reader to the article mentioned. I will, however, quote this sentence therefrom: "The 'substance' used for one class of paper has no relation to a similar 'substance' in another, and a weight that is substance in book-paper does not apply as a substance in other grades, such as manila, cover, or writing, etc."

As a substitute for this mixture of various sorts of substance numbers, the article advocates the adoption of a single system, to cover all varieties of paper. The system offered therein is based upon the weight of 1,000 pieces of paper each 1 inch square (or 1,000 square inches of paper). The substance is to be stated in thousandths of a pound, because of which the term "decimal" is applied to it. An accompanying table presents a series of substance numbers, ranging by 10's and 100's, from 30 to 700, and indicates roughly the corresponding weights (per 1,000 sheets and per ream) of various sizes and kinds of paper and cardboard now carried by the dealers. Now, this scheme is all right—as far as it goes. The defect in it is that it falls short of being what it should be.

It is remarkable that many men who are inclined to improve things and conditions have a very limited vision, with the result that the betterments they work out have limitations which render them valueless for general or universal application. In this age of the world the reformer or betterer of things should no longer restrict himself to local, provincial or insular areas of action, but should study to make the improvements beneficial to his fellow men everywhere upon the earth, that is, universal instead of local.

Metric Substance Numbers	Pound Factor- ing Numbers	Writings		Ledgers		Blotters		Covers		Index Briostols		Blanks		Briostols		Envelope		Fine Stationery		Wrapping Tissue		Manila Print		Book		Book	
		17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
		Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.	Sq. In.
15	.0213	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
17 1/2	.0249	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
20	.0284	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
22 1/2	.032	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
25	.0356	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
27 1/2	.0391	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
30	.0427	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
35	.0498	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
40	.0569	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
45	.064	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
50	.0711	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
55	.0782	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
60	.0853	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
70	.0996	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
80	.1138	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
90	.128	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
100	.1422	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
120	.1707	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
140	.1991	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
160	.2276	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
180	.256	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
200	.2845	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
240	.3414	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
280	.3983	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
320	.4552	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
360	.512	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
400	.569	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
450	.64	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44
500	.7112	17x22	17x28	17x28	17x28	17x24	17x24	20x25	20x25	20x24 1/2	20x24 1/2	22x28	22x28	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	22 1/2 x 30	21x33	21x33	480 Count	480 Count	24x36	24x36	25x38	25x38	32x44	32x44

*Weights in pounds per "mille" or 1,000 sheets.

†Weights in pounds per ream of 500 sheets.

‡Weights in pounds per ream of 480 sheets.

Table No. 1.—Metric Substance Numbers as Applied to the Sizes of Paper and Cardboard Now in Use.

I can not do otherwise than look upon this so-called "American" system as provincial; it does not commend itself for universal application. Any system based upon inches (or even pounds) must necessarily be a restricted one. While those who were responsible for the getting up of the scheme in question were about it they could just as easily have figured out one based upon the metric system—which would be equally well entitled to the sobriquet "decimal," perhaps more so. They would have then been in accord with

the Continental European practice of designating the substance of paper.

In this connection I will quote the following from the *British and Colonial Printer and Stationer* (London): "We can not help but think that, while warmly welcoming the attempt that is being made to institute substance numbers on the basis of inch thousandths, for specifying the thickness of boards, it would serve the domestic purpose equally as well and the requirements of the export trade an immense amount more,

Metric Substance Numbers	Pound Factoring Numbers	Writings—Plain, Linen and Bond		Writings, Fine Stationery and Cardboards		Cardboards, Blanks, Briostols and Documents		Books, Periodicals, Posters, Manilas and Tissues		Books, Periodicals, Posters and Manilas		Covers		Covers	
		Format No. 11 1/2 16 x 22 1/2 in.		Format No. 12 19 x 27 in.		Format No. 12 1/2 22 1/2 x 32 in.		Format No. 13 27 x 38 in.		Format No. 13 1/2 32 x 45 in.		Format No. 12 500 Sq. In.		Format No. 12 1/2 77 1/2 Sq. In.	
		*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R
15	.0213							21.9	11						
17 1/2	.0249							25.6	12.8						
20	.0284							29.2	14.6						
22 1/2	.032							32.9	16.5						
25	.0356							36.5	18.3						
27 1/2	.0391							40.2	20.1						
30	.0427							43.8	21.9						
35	.0498	18	9	25.6	12.8			51.1	25.6						
40	.0569	20.5	10.3	29.2	14.6			58.4	29.2						
45	.064	23	11.5	32.8	16.4			65.7	32.9	92.2	46.1	35.8	17.9	49.6	24.8
50	.0711	25.6	12.8	36.5	18.3			73	36.5	102.4	51.2	39.8	19.9	55.2	27.6
55	.0782	28	14	40.2	20.1			80.3	40.2	115.1	57.6	43.1	21.6	60.3	30.2
60	.0853	30.8	15.4	43.8	21.9			87.6	43.8	122.9	61.5	47.8	23.9	66.2	33.1
65	.0924	33	16.5	47.4	23.7	71.7	35.9	102.1	51.1	143.1	71.7	58.7	27.9	77.2	38.6
70	.0996	35.8	17.9	51.1	25.6	75.4	37.7	115.1	57.6	158.3	79.2	65.7	31.9	86.3	43.2
75	.1068	41	20.5	54.8	27.4	81.9	41	128.1	64.1	173.5	86.8	73.5	36.8	95.2	47.6
80	.1139			58.4	29.2	88.9	44.5	143.1	71.7	188.3	94.2	80.7	40.4	104.4	52.2
85	.121	46	23	62.1	31.1	92.2	46.1	158.3	79.2	202.4	101.2	87.6	43.8	113.5	56.8
90	.1282	51	25.6	65.7	32.8	98.9	49.5	173.5	86.8	217.1	108.6	94.2	47.4	122.9	61.5
95	.1353	54	27.4	69.3	34.6	105.6	52.8	188.3	94.2	231.8	115.9	101.2	51.1	132.1	66.1
100	.1424	58	29.2	72.9	36.5	112.1	55.9	202.4	101.2	246.5	123.3	108.6	54.8	141.6	70.8
120	.1707	61.5	30.8	87.6	43.8	129.9	65.1	246.5	123.3	294.8	147.4	127.9	63.5	176.5	88.3
140	.1991	71.7	35.8	102.2	51.1	145.4	71.7	286.7	142.9	343.1	171.6	145.4	72.9	202.4	101.2
160	.2275	82	41	116.8	58.4	162.9	81.9	325.5	162.8	391.3	195.7	162.9	81.9	227.9	113.9
180	.256			131.3	65.7	184.8	92.2	362.6	181.3	438.1	219.1	181.3	90.7	256.5	128.3
200	.2845			145.9	73	204.8	102.4	399.9	199.9	485.3	242.7	204.8	102.4	284.5	142.3
240	.3414			173.5	86.8	245.8	122.9	485.3	242.7	584.1	292.1	245.8	122.9	341.4	170.7
280	.3983			204.3	102.2	286.8	143.1								
320	.4552			233.5	116.8	327.7	163.9								
360	.512			262.6	131.3	368.6	184.3								
400	.569			291.9	145.9	409.7	204.9								
450	.651			328.3	164.2	460.8	230.4								
500	.712			364.8	182	510	256								

metric system in America and England, I herewith advocate with all possible assurance a scheme for immediate adoption, which fits in with it, which I would call "Universal Substance Numbers"—these

Metric Sub-stations, Numbers	Wrappings—Plain, Lines and Bond				Wrappings, Fine Stationary and Cardboards				Cardboards, Blanks, Bristols and Cardboard Boxes				Books, Periodicals, Posters, Manillas and Tissues				Books, Periodicals, Posters and Manillas				Covers							
	Format No. 11½ 40½ x 57 Cm. 230½ Sq. Cm.				Format No. 12 48 x 68 Cm. 3264 Sq. Cm.				Format No. 13 67 x 81 Cm. 5417 Sq. Cm.				Format No. 13 62 x 96 Cm. 6326 Sq. Cm.				Format No. 13½ 81 x 114 Cm. 9254 Sq. Cm.				Format No. 12 80 x 70.7 Cm. 2358 Sq. Cm.				Format No. 12½ 95.8 x 84 Cm. 4988 Sq. Cm.			
	Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds		Kilograms		Pounds	
	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R	*M	*R
15													9.8	4.9	21.6	10.8												
17½													11.5	5.8	25.2	12.6												
20													13.2	6.6	28.8	14.4												
22½													14.7	7.4	32.4	16.2												
25													16.4	8.2	36	18												
27½													18.1	9.1	39.6	19.8												
30													19.8	9.8	43.2	21.6												
35	8.1	4.1	11.7	8.9	11.1	5.6	25.2	12.6					22.9	11.5	50.4	25.2												
40	9.5	4.7	12.7	10.9	13.1	6.6	28.8	14.4					26.1	13.1	57.6	28.8												
45	10.4	5.2	13.2	11.4	14.1	7.1	30.9	15.5					29.4	14.7	64.8	32.4	41.8	20.9	45.8	15.9	8	35.1	17.6	22.5	11.3	49.6	24.8	
50	11.6	5.8	15.2	12.8	15.6	7.8	36	18					32.7	16.4	72	36	46.2	23.1	51.8	50.9	17.9	8.9	39	19.5	23	12.5	55.1	27
55	12.7	6.4	16.2	14	18	9	39.6	19.8					35.9	18	79.2	39.6	50.8	25.4	112.5	56	19.4	9.7	42.9	21.5	27.5	13.8	60	30
60	13.9	6.9	18.5	15.3	19.6	9.8	43.2	21.6					39.1	19.6	87.2	43.6	54.7	27.3	122.2	61	21.2	10.8	46.2	23.1	30	15.6	66	33
70	16.2	8.1	21.85	19.7	22.91	11.5	50.4	25.2					45.7	22.8	100.8	50.4	64.0	32.0	145.6	71.8	24.8	12.4	54.6	27.3	35	17.2	72.8	
80	18.5	9.3	24.6	22.9	26.13	13.1	57.6	28.8	37	18.5	8.4	40.7	52.2	26.2	115.1	57.6	73.97	36.9	162.9	81.5	24.3	12.2	56.2	28.1	40	20	88.2	44
90	20.6	10.4	27.5	25.2	29.41	14.7	32.4	41.6	37	20.3	9.1	45.8	58.3	29.2	125.9	64.3	83.1	41.6	183.2	91.6	23.1	11.5	57.3	28.7	45	22.5	90	45
100	23.1	11.6	30.5	28.2	32.61	16.3	72	36	46.2	23.1	10.1	50.8	65.3	32.7	148.8	74.2	92.4	46.2	203.8	101.8	23.5	11.7	57.8	29	50	112.4	56.2	
120	27.1	13.6	36.1	33.6	39.21	19.6	86.4	43.2	55.4	27.			116.3	58.2	259	129.5	106.2	53.1	262.1	131.1	24.7	12.4	58.6	29.3	40	20	88.2	44
140	31.7	15.8	42.1	40.2	44.21	22.1	100.8	50.4	64.0	32.0	14.1	7.1	136.5	68.3	287.8	143.9	134.1	67.1	280.6	140.3	25.8	12.9	63.5	31.8	50	25	108.8	54.4
160	35.8	17.9	48.1	46.2	50.21	25.1	115.2	57.6	72.9	37.	16.2	8.1	154.3	77.2	329.1	164.5	147.3	73.7	325.9	163.0	28.3	13.8	67.6	33.8	60	30	123.6	61.8
180	39.9	19.9	53.1	51.2	56.21	28.1	130.4	65.2	81.4	40.7	18.3	9.1	172.1	86.1	370.2	185.1	164.7	82.4	362.4	181.2	31.3	15.7	74.8	37.4	70	35	139.6	69.8
200	43.9	21.9	58.1	56.2	61.21	31.1	145.6	72.8	90.4	45.2	20.3	10.1	190.1	95.1	401.2	200.6	183.7	91.9	401.2	200.6	33.3	16.7	82.9	41.5	80	40	155.6	77.8
220	47.9	23.9	63.1	61.2	66.21	34.1	160.8	80.4	99.4	50.2	22.3	11.1	207.1	103.6	432.2	216.1	202.8	101.4	432.2	216.1	35.3	17.7	90.9	45.5	90	45	171.6	85.8
240	51.9	25.9	68.1	66.2	71.21	37.1	176.0	88.4	108.4	55.2	24.3	12.1	224.1	112.1	463.2	231.6	221.8	110.9	463.2	231.6	38.3	19.2	100.9	50.5	100	50	187.6	93.8
260	55.9	27.9	73.1	71.2	76.21	40.1	191.2	96.4	117.4	60.2	26.3	13.1	241.1	120.6	494.2	247.1	240.8	120.4	494.2	247.1	41.3	20.7	111.9	55.9	110	55	203.6	101.8
280	59.9	29.9	78.1	76.2	81.21	43.1	206.4	104.4	126.4	65.2	28.3	14.1	258.1	129.1	525.2	262.6	259.8	129.9	525.2	262.6	44.3	22.2	122.9	61.5	120	60	219.6	109.8
300	63.9	31.9	83.1	81.2	86.21	46.1	221.6	112.4	135.4	70.2	30.3	15.1	275.1	137.6	556.2	278.1	278.8	139.4	556.2	278.1	47.3	23.7	133.9	66.5	130	65	235.6	117.8
320	67.9	33.9	88.1	86.2	91.21	49.1	236.8	120.4	144.4	75.2	32.3	16.1	292.1	146.1	587.2	294.1	297.8	148.9	587.2	294.1	50.3	25.2	144.9	72.5	140	70	251.6	125.8
340	71.9	35.9	93.1	91.2	96.21	52.1	252.0	128.4	153.4	80.2	34.3	17.1	309.1	155.1	618.2	309.1	312.8	156.4	618.2	309.1	53.3	26.7	155.9	77.5	150	75	267.6	133.8
360	75.9	37.9	98.1	96.2	101.21	55.1	267.2	136.4	162.4	85.2	36.3	18.1	326.1	164.1	649.2	326.1	332.8	166.4	649.2	326.1	56.3	28.2	166.9	82.5	160	80	283.6	141.8
380	79.9	39.9	103.1	101.2	106.21	58.1	282.4	144.4	171.4	90.2	38.3	19.1	343.1	173.1	680.2	343.1	349.8	174.9	680.2	343.1	59.3	29.7	177.9	87.5	170	85	299.6	149.8
400	83.9	41.9	108.1	106.2	111.21	61.1	297.6	152.4	180.4	95.2	40.3	20.1	360.1	182.1	711.2	360.1	367.8	184.9	711.2	360.1	62.3	31.2	188.9	92.5	180	90	315.6	157.8
420	87.9	43.9	113.1	111.2	116.21	64.1	312.8	160.4	189.4	100.2	42.3	21.1	377.1	191.1	742.2	377.1	384.8	192.4	742.2	377.1	65.3	32.7	199.9	97.5	190	95	331.6	165.8
440	91.9	45.9	118.1	116.2	121.21	67.1	328.0	168.4	198.4	105.2	44.3	22.1	394.1	199.1	773.2	394.1	401.8	199.9	773.2	394.1	68.3	34.2	210.9	102.5	200	100	347.6	173.8
460	95.9	47.9	123.1	121.2	126.21	70.1	343.2	176.4	207.4	110.2	46.3	23.1	411.1	208.1	804.2	411.1	418.8	209.4	804.2	411.1	71.3	35.7	221.9	107.5	210	105	363.6	181.8
480	99.9	49.9	128.1	126.2	131.21	73.1	358.4	184.4	216.4	115.2	48.3	24.1	428.1	216.1	835.2	428.1	439.8	216.9	835.2	428.1	74.3	37.2	232.9	112.5	220	110	379.6	189.8
500	103.9	51.9	133.1	131.2	136.21	76.1	373.6	192.4	225.4	120.2	50.3	25.1	445.1	225.1	866.2	445.1	461.8	225.9	866.2	445.1	77.3	38.7	243.9	117.5	230	115	395.6	197.8

†Weights in kilograms and pounds per ream of 500 sheets.

Table No. 3.—Metric Substance Numbers as Applied to "Standardized Universal Formats," Sized in Centimeters.

being based upon the weight in grams per square meter of paper. To show the application of this scheme in connection with various sizes of paper, I present with this argument a series of tables. These indicate the weights per "mille" (a proposed English term meaning

The above was probably written before its writer knew of the propaganda being made in England in behalf of the metric substance numbers (in place of

NAME OF FORMAT	Size in Inches	Size in Centimeters (Roughly)	Area in Square Inches	Substance Numbers (Grains Per Square Meter) and Weights in Pounds of the Various Sizes Under Each Number.									
				30	40	50	60	70	80	90	100	120	140
Footcap.....	13½ x 16½	34 x 42.5	224			16	19½	22½	25½	20	32	39½	45
Small Foot.....	14½ x 18½	37 x 47	268						31	35	39	47	54
Sheet and Footcap.....	16½ x 22½	42 x 56	297½						34	39½	43	52	60
Crown.....	15 x 20	38 ½ x 51	300			21½	26	30	34	39½	43	52	60
Large Foot.....	16½ x 21	42½ x 53½	346½	15	20	25	30	35	40	45	50	60	70
Medium.....	17½ x 23½	44½ x 59.5	355	17	23½	28	33	38	43	48	53	63	74
Double Footcap.....	18½ x 25½	47 x 65.5	394	19	25	31	38	43	50	56	62	76	86
Royal.....	20 x 25	51 x 63.5	448	10½	25½	32	39	45	51	58	64	77	90
Super Royal.....	20 x 25	51 x 70	550			36	43	50	57				
Double Crown.....	20 x 30	51 x 76	600			43	52	60	68	77			
Imperial.....	22 x 30	56 x 76	660								84	103	120
											94	113	132

Table No. 4.—Paper Sizes and Substance Numbers Which Are Being Suggested for Adoption in England.

1,000 sheets) and per ream of various thicknesses of paper and cardboard, in various sizes of sheets.

One column gives the "Metric Substance Numbers." This states weights in grams per square meter. Another column gives "Pound Factoring Numbers." These are equivalent numbers indicating the weights in thousandths of a pound of 1,000 square inches of paper. (Pound factoring numbers are obtained by multiplying metric substance numbers by .14224.)

Table No. 1 is gotten up to provide a means of comparison with the table presented in the article on the "American Decimal System of Weights and Paper." It applies the metric substance numbers to the paper sizes listed in that table. It will be noted that in a number of instances the weights given in both tables are almost identical. I have added a column for the 32 by 44 inch size, merely to show the surprising fact that here the weights per ream correspond (barring a slight fraction) with the metric substance numbers. I may add that I believe it well, in these tables, not to "round out" the weights, but to include the fractions in tenths. In this respect the table presented for the "American System" is not as accurate and informative as it should be. Users of the tables I present may do their own rounding up, eliminating or amending the fractions as they may choose.

Table No. 2 presents a list of the metric substance numbers as applied to the "Standardized Universal Formats," a system of paper sizes discussed in one of my previous articles. This table is to be used if inch measurements are adhered to for the dimensions of the paper sizes in this particular system, which I am confident will eventually be generally adopted, because it is the simplest and most scientific one so far evolved.

Table No. 3 presents the metric substance numbers as applied to the "Standardized Universal Formats" when these are dimensioned by centimeters instead of by inches. This table gives the weights in kilograms as well as in pounds, for the benefit of those using the metric weights. This renders the table suitable for world-wide use. It is preferable that a universal system of paper sizes be dimensioned by centimeters.

Table No. 4 gives the paper sizes and substance numbers which are now being advocated for adoption in England. It will be noted that the centimeter is recognized in stating the sizes. Metric substance numbers are applied. A study of the paper sizes, however, gives one the impression that our English confrères are but temporizing. The sizes can not stand.

Before the paper manufacturers commit themselves to any coördinated system of substance numbers it will be well for them to regard the wider outlook, which will be sure to influence them to the determination to adopt the metric substance numbers, selecting such from these tables as may befit the various sorts of paper and cardboard. A restricted number of weights for each class of paper is highly desirable.

It will be well to preserve the tables given here. They will be valuable for reference and for practical use.

NEVER SELL WHAT YOU DON'T BELIEVE IN*

By ALBERT SIDNEY GREGG.



YOU have a dollar. I have a dollar. We swap. Now you have my dollar and I have yours. We are no better off. You have an idea. I have an idea. We swap. Now we have two ideas. That's the difference. But there is another difference: a dollar does only so much work. It buys so many potatoes, and no more. But an idea that fits your business may keep you in potatoes all your life. It may, incidentally, build you a palace to eat them in. Are you plowing, fertilizing, planting and cultivating your field with Moore service? Don't set an ox pace when rapid transit is available."

The man who got out this original bit of advertising is Stanley B. Moore, of Cleveland, Ohio. Only a few years ago he was just a likable young chap with a good many friends and a kind of half-baked ambition, but no particular ideas about what he was going to be or how he was going to be it — whatever it was. He began as a "feeder" in a printing-office. Then he learned to set type and to handle a press. After a

while he got into the office, and learned to figure on jobs. Next he became a collector, and finally he was sent out to get orders.

When he reached this point he thought that he had got hold of the right thing at last, for he had a secret conviction that he was "a born salesman," and he confidently expected to make his mark in that line. He did succeed — for a while. But the orders he picked up were largely among his personal friends. Every time a friend died, or moved away, he lost a customer; and when he tried to find new ones among strangers, he, who had fondly imagined himself a born salesman, found that he was no salesman at all.

The shock of this discovery made him sit down and give himself a thorough overhauling. He laid in a stock of books on salesmanship and studied them carefully. One of them, he says, he has read ten times. Another he knows so well that he can repeat pages of it word for word. Two years ago he decided to go into business for himself and inside of eighteen months he was getting orders from no less than five hundred firms. Twenty-one months from the day he started in business he was keeping six other printing-offices besides his own busy on his orders.

*Reprinted, by permission, from *The American Magazine* for March.

Moore thinks that his success is due to the principle of salesmanship which he has adopted as a sort of business creed. He isn't the only man to put this principle into practice, by any means; but perhaps he is particularly keen about it, because he "doped it out" for himself.

"I believe," he says, "that no one can make a big, permanent success of selling anything unless he is convinced of the value of the thing he is offering. Never try to sell what you don't believe in. Don't try to sell something to a man unless you think he will get a good return for his money.

"Here is the point: The thing itself may be all right. But if you don't think it is, if it seems 'punk' to you, if you are secretly calling your customer a poor boob for buying it, you are going to be either an indifferent or an insincere salesman. And no man ever built a good and lasting business on indifference or insincerity.

"If you take a man's money for what really is 'punk' it reacts on you in two ways: It can't help making you uncomfortable in your own mind. To succeed in flimflaming a man may be a passing triumph, but it isn't one that will taste very sweet to you. You will not be able to go back to him with the same freedom and confidence. You will always be thinking of the time he lost out on a deal with you. And it is going to hurt your selling ability, just as sure as fate.

"Not only that, but it will react on you because the man himself will inevitably connect you with his failure to get satisfaction, even though you sold him something he thought he wanted. This may seem absurd, to talk of not selling a customer what he thinks he wants. But the truth is that selling a bad bargain is a proceeding that cuts both ways. It hurts the customer and it hurts the salesman. The best salesmen in the world are those who try to put themselves in the customer's place, to get his point of view, to figure out what will bring him the best return for his money.

"Suppose a man gives me an order to print some circulars he is going to send out to get business. That is apparently a simple proposition. I can take the order, charge him for labor and materials, and let it go at that. But suppose I look over his copy and, out of my knowledge and experience, decide that it is poor stuff and won't bring him an adequate return. I might say that this is no concern of mine; that it is his own lookout.

"But is it? I want that man's business in the future. If I do this job for him and he doesn't get the worth of his money out of it, he is always going to have an idea that something was wrong with my part of it. That's only human nature. I will get the price of that one order, but I won't have a satisfied customer.

"It seems to me that we can't get away from this responsibility of the salesman to the buyer. It is a plain business proposition which pays in the long run. Of course a man may make mistakes. He may be so enthusiastic over a thing that he will sell it where it won't do any good. But honest enthusiasm is different from insincere and conscious flimflaming. Enthusiasm, when guarded by responsibility to the buyer, won't go far wrong. But a salesman without enthusiasm — honest belief in what he is selling — won't go far at all.

"Trying to follow out this idea brought me face to face with another problem which I think is common to all salesmen. And, since everybody is a salesman of something, that means that it is a pretty universal problem. Here it is: you have something to sell — merchandise, or mechanical skill, or mental ability, or personality. You believe in it. You think it ought to be 'a good buy' for your customer. But the point is that he is going to use it, no matter what it is, to sell something to somebody else. Isn't that so? If you are going to carry out your idea of responsibility, you must look ahead and, if possible, help him to sell in his turn. That is the final test of good salesmanship.

"Take my own case, because, of course, what we know best is what we learn out of our own experience. A man gives me advertising copy which I believe won't bring him any business. As I have already explained, I think it will be a poor deal for us both if I take the order. Well, then it is up to me to offer him something which, in my judgment, will be a good buy for him. That is what I try to do. I want him to be able to sell what I have sold to him. If I believe his idea is a poor one, I must give him a better one. If the layout of his copy is unattractive, or commonplace, I must devise one that is original and striking. I have had customers who refused these suggestions. They thought their own scheme was better. If I was absolutely sure in my own mind that they were wrong, I refused the order. It took courage when I was just starting; but I believed a dissatisfied customer would be worse than no customer. I was banking on my knowledge of printing advertising copy that the customer *would* be dissatisfied, so I stuck to my guns.

"I believe in making yourself an expert in something that interests you, so that you will know when it is right. Then sell it when and where it will benefit the man who buys.

"Technical knowledge is important in selling, but it isn't all that is necessary. Ideas play a big part in salesmanship. I did not realize how much they counted until I started out to sell my own article — printing — and to help other men sell things. Most of the work I handle is advertising copy. Advertising is merely trying to interest people in something, and then showing them how they will benefit by buying it.

"You interest people, first, by the thing you talk about; and, second, by the way you do the talking. So I began to study what people were interested in. Well, I soon figured out that the things which interested me were those that came closest to me, that affected my health or happiness or success. So I hunted for good selling ideas right in my daily life. For example, on the Fourth of July last year the stork brought a baby boy to my house. Naturally, my own interest in the event was pretty keen; but I also figured that the birth of a son touches a secret chord in the hearts of all men. So I got out a humorous printed announcement about the arrival of a 'little Moore, yelling to beat the Kaiser,' and mailed it to my customers. I jokingly referred to the increase in my overhead expenses due to the newborn. That card brought enough business to put the boy through college, when the time comes. I simply cashed in on human interest; and human interest is the greatest selling idea in the world.

"And ideas are the greatest selling agents. I don't employ a single solicitor for business. I depend almost entirely on ideas to get business for me. Much of the advertising-matter I send out is just to keep people thinking of me. I am sending things now to fully four hundred firms who are not among my customers. I don't ask them for business, because I'm not ready to handle it yet. But I will want it sometime, and meanwhile they are learning to think about me.

"There are countless chances to 'cash in on human nature' if we keep our eyes and our minds open. I was a good deal annoyed a while ago by automobiles blocking the curb in front of my place of business, so I printed a large sign reading 'Please Do Not Park Here.' It was leaning against the wall in my office one day when a long-winded individual came in and proceeded to take up a lot of time which I couldn't afford to waste. Suddenly his eyes lighted on the sign and he read it aloud. Instantly the idea came to me of printing that injunction on cards to be hung up in offices. I got out a supply, and they made a great hit. I had cashed in on the common human experience of a tiresome visitor 'parking his machine' alongside a busy man's desk.

"Human interest ideas and a touch of originality in presenting them are a help in all selling. I have studied all the books I could get hold of on salesmanship. I believe that salesmanship is something every human being has to make use of. If you are not selling merchandise, you must not think you are not selling something. It may be your ability to keep books, or your skill in driving a locomotive, or your knowledge of law, or of medicine. Even your wife is selling something. She is marketing her ability to run a house and

to bring up a family. The thing she gets in return is domestic happiness — your love and the devotion of her children. She ought to study salesmanship.

"What is more, a good salesman is usually a good buyer. I sent a man up to my house the other day to sell my wife a vacuum cleaner. We have one, but I thought we needed a new one. After a while the man came back.

"'Great Scott!' he said. 'I couldn't sell that woman. She made me think I was a fool to want her to buy.'

"I am teaching my two older boys salesmanship already, even though Bobby is only seven and Lewis is just four. Every night I give each of them two cents to go and get an evening paper apiece. Bobby must go to a stand a block distant for his. Lewis, because he can't run so fast, goes to one only a half-block away.

"They must hurry back and sell a paper to me or to their mother. They have got to get up some selling argument, too. Of course, they are little shavers and they haven't any startling ideas yet, but it is making them think. One claims I should buy because he got there first. The other claims his paper is easier to read. One says his paper has bigger news, because the headlines are more startling. The other says his paper has better pictures. They try to make my wife and me bid against each other. I pay a double price for the paper in the end, but I think it is a good investment.

"I am so rabid on the subject of salesmanship that I'd like to teach it to everybody, from the cradle to the grave. My father is sixty-eight years old. For years he has been a wholesale grocery salesman down in Kentucky. He will go into the store of one of his customers and if the proprietor is busy, my father will poke around behind the counters, examine the stock, make out an order for what he thinks the man needs, and send it in. That's pretty good work. But he has competitors, and he doesn't get all the business by any manner of means. He came up to visit me not long ago and I started in to talk salesmanship to him. I got eight books for him to read and he waded in. When he left for Kentucky, those books went along.

"'Why, son,' he said, 'I didn't know the first letter of the first syllable of salesmanship! I'm going to begin right now to study my job.'

"That was from a man of sixty-eight. He's as enthusiastic as a boy over the new vision he has of the great game of selling things. It is a wonderful game. It keeps you on your toes. It makes you study yourself and other people. It sets you to digging up ideas. It gives you interest in life. Incidentally, it puts money into your pocket. And, if it is the right kind of salesmanship, it will put money into the other fellow's pocket, too."

PERSPICACITY AND PERSPICUITY

By F. HORACE TEALL



UMAN nature is in many of its aspects a puzzle to almost every one. Very few men are able to realize fully the fact that each mind is indelibly stamped with its own peculiarities of thought.

I mention this, not with any view to psychological investigation or analysis, but for the purpose of suggesting amelioration. It is almost beyond a doubt that the person never lived who did not think some other person's saying or doing was anomalous, mainly because it differed from that of the hearer or seer. This applies to sayings and doings of all kinds, but our immediate concern is confined to literary matters, literary being used in its most inclusive sense.

One of the strangest human anomalies, as I think, is the common wide divergence of the qualities of perspicacity and perspicuity. Perspicacity may be defined as seeing clearly, and perspicuity as saying clearly, though of course the "seeing" means mental perception, seeing "with the mind's eye," and the "saying" is literal, whether oral or graphic. Rhetorical teaching has always prescribed perspicuity, or clearness of expression, as most essential to good rhetoric, but has said little of perspicacity, or clearness of perception, probably because of an idea that one must perceive clearly in order to say clearly.

I have particularly in mind in this writing the making of books. Authors who write clearly as a rule are not few, and the best authors not only write clearly in their first writing, but are generally so careful to be accurate that they read over their manuscript and correct its blemishes before sending it to the printers. But the author is rare indeed who would not find his finished work improved greatly if he had his manuscript read by some well qualified critic who would never change anything, but would call the author's attention to everything that he thought erroneous or doubtful. Such a helpful coadjutor would usually be a proofreader.

Mr. Theodore L. De Vinne said this many years ago, but it is just as true now: "The proofreader is asked to serve two masters. His employer rightfully asks for a fair day's work as well as exact reading; for it is the printer more than the author who is held responsible by the book-reviewer for the book's faults of typographic style, and sometimes for its inconsistencies of statement. But there are fastidious authors who insist upon the strictest adherence to their imperfect copy, and refuse to consider queries made in their own interest. To query or correct is to offend

these authors; to leave a possible error unqueried or uncorrected is to invite plain censure for neglect or ignorance."

The point I would emphasize by this quotation is that it proves a woeful lack of perspicacity on the part of such authors. Among the authors whose books I have read in the printing-office where I have been immured for a long time past are some who are aptly indicated by Mr. De Vinne's remarks, especially one who should know better. This one is an indefatigable worker, and unfortunately very impulsive. He always orders that his copy be followed closely, although he is not careful enough about details to have that done and prove acceptable. All that the printer's proofreader is allowed to do by his employer is to query where any change should be made from copy, for every such change adds a time charge to the bill, and most of the queries are made not because of doubt as to correctness, but to get his authorization of the additional work. And he should know that the queries are all intended to be helpful, yet he often scolds about them unreasonably. If he would cultivate a little of the perspicacity which experience should have taught him long ago, he surely would have his copy made right before sending it to the printers.

Some authors are obsessed with the notion that they need not trouble themselves with details like systematic punctuation, capitalizing, or any kind of uniformity, because they think the printers will rectify anything that is amiss. But such authors will inevitably learn from experience that printers nowadays will not do without special pay enough of such work to count toward correctness, for the very good reason that it has to be done in additional time that is not included in the normal charge. Trade proofreaders are now, more than ever before, held back by their employers from making any corrections other than those that are absolutely essential, some employers even forbidding the queries to the author that might result in so much better work if authors and publishers were perspicacious enough to realize the advantage resulting from such helpful suggestion.

What I have said about perspicacity and perspicuity is of the merest fragmentary nature, and I had in mind when I began several concrete examples that might have added some impressiveness; but as I wrote it seemed better not to mention special instances too plainly. Authors, editors, and publishers, I am sure, will never regret the result if they learn enough more perspicacity to insure more perspicuity in their directions to printers.

WHITE LINES IN SOLID MATTER

By LOUIS A. SCHMIDT*



It is occasionally a disagreeable occurrence in newspaper printing to find that the type does not show an even black, but is filled with small white lines about one thirty-second of an inch apart which run lengthwise with the direction of the rotation of the cylinders. These lines are more apparent on solid matter. They give a bad appearance to the paper and are more or less of a detriment. The origin of these lines is attributed to different and sometimes even curious causes. Some blame it on the tool-marks in the ink-distribution cylinder; some say they are caused by the warp of the blankets or muslin, others say it is the ink that does it. Some say the impression has something to do with it; others claim the lines are confined to new presses, so that must be the cause of it; some again attribute it to the setting of the rollers, while others claim it is due to the paper.

Considering all the different causes, I think the white lines are created when a certain relation exists between ink-cylinder, form-rollers, type-cylinders and the impression. If the form-rollers are not set properly, and if they, as well as the distribution-cylinders, have no play sideways, if the type has not the proper height and if the impression is too light, the white lines may appear. The impression, however, has only indirectly to do with creating white lines; heavy impression will spread out the ink if there is a tendency toward white lines and they will, therefore, not appear on the paper, while with light impression they will be visible sooner.

In a four-plate-wide press the white lines appear to be more pronounced on the pages printed on the center or inside plates than on the pages printed on the end or outside plates. This would prove that the impression on the ends of the cylinders is more intense, that the form-rollers are sagging in the center and have not the proper contact with the surface of the ink and type cylinders, or that the form-rollers are not absolutely true and are smaller or larger in the center than on the ends.

The principal cause of the white lines is, as stated above, the setting of the form-rollers and the ink-cylinders, particularly if they have no play sideways. When the form-rollers are not in proper contact with the ink and type cylinders and have no play laterally, there is a tendency towards dragging on the cylinders. This

dragging will create strings of ink which will be transmitted to the type, and the print on the paper will show white lines, more so if the impression between the impression and type cylinders is light.

The surface of regular news-print paper is not absolutely smooth. The interwoven fibers show a texture of high and low parts, and if the impression is too light and the ink supply scanty the type will not appear black, but will show numerous small white dots.

Some papers will show a streaky surface running with the direction of the winding of the roll. This may lead to the assumption that the white lines in the type are actually caused by the paper. The streaks in the paper, however, are very short, about $\frac{1}{2}$ to 1 inch long, while the white lines in the solid black matter may be several inches in length, in fact always the full length of the type.

Another proof that the white lines in the black matter are not caused by the paper is that while the lines or streaks in the texture of the paper are of the same width, the white lines in the matter may be of different width. I have observed that in the word "Brothers," printed in very large type, the white lines in the letters "B" and "r" were about .048 of an inch apart, while those in the letters "h" and "e" were only .026 of an inch apart. I think the difference in the width is due to the variation in the height of the type, which means, of course, that the diameter over the different letters on the stereo plate will vary and consequently cause a drag on the form-rollers.

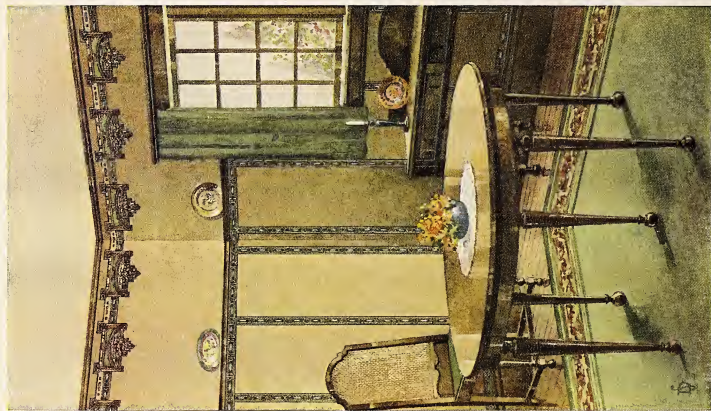
I have also observed that on cylinder-collected products the type on pages printed on one longitudinal half of the cylinder did show white lines, while the type printed on the other half did not show any. This I think is also due to the different height of the type.

In a certain pressroom there are operating nine sextuples, two of which frequently show white lines, while the other seven never or very rarely do, still all the presses are using paper from the same mill.

The above is, of course, only my opinion. I wish that pressmen on whose presses white lines do occasionally appear would set the form-rollers so that they have a little play sideways. This can easily be accomplished by placing a piece of cardboard in back of the roller-sockets. A little play to the ink-distribution cylinder can be given by reducing the bushes on each end. The play required is no more than about one thirty-second of an inch. It is also understood that the type must all be of the same height.

I invite pressmen to give their experiences on this subject for the benefit of all concerned.

*Mechanical Engineer with R. Hoe & Co., New York.



Effective Interior Treatment Secured by Four-Color Process.

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EDITORIAL

THE attention that is being given by the Government to the re-education of disabled soldiers and sailors is worthy of the highest commendation. Instead of being left to do the best they can in the way of finding the means to gain a livelihood, as in years gone by, those who have been disabled and can not take up their former occupations are now offered the opportunity of education, without cost, in some other line. This work is under the supervision of the Federal Board for Vocational Education, which board, through its vocational experts, will make a study of the particular disability of any soldier or sailor, advise him as to the proper course to pursue, and give him free training for the occupation for which he is best suited. Upon satisfactory completion of his training, the board, through its employment service, will assist him to secure a position. A recent letter from Charles H. Winslow, chief of the Research Division of the board, states that "the great difficulty encountered by the Government in re-educating disabled soldiers and sailors is to get information of the opportunity to them. There is an astonishing number of these men out in civil life badly handicapped by their injuries, but endeavoring, nevertheless, to work. It is most amazing the ignorance of the average man and woman about what the Government stands ready to do and is doing for these men." This work should be given the widest publicity, and every man who has been disabled to the extent that he is unfitted to resume his former work should be advised to get in touch with the board and learn of the opportunity that awaits him.

Study to Avoid Waste of Effort.

"A bit of motion study, once or twice a year, has a good effect in a works. It calls the attention of your workers to the fact that they are not working as skilfully as they might be. The fact is that workers seldom know how they work. They don't study themselves. They make more motions and longer motions than they need to make." Thus writes Herbert N. Casson, in *The Ambassador and Publicity Digest*.

Motion study has been adopted in many of the larger manufacturing plants of the country. We wonder to what extent it has been used in the printing industry. In many of the operations connected with printing it is undoubtedly impossible to accomplish a great deal through motion study. Nevertheless, there is no doubt but what it could be used profitably in printing plants.

A little time devoted occasionally to the study of the various operations necessary to the production of a job of printing would probably result in finding that considerable time is lost, not only through unnecessary motions, but because workers are forced to take many unnecessary steps in order to secure the material they need. With the present high cost of labor it is essential that all waste steps and other motions be eliminated. Every effort must be put forth to the end that the work may be accomplished in the shortest space of time, consistent, of course, with the quality required.

Carefully going over the plant once or twice a year, perhaps more frequently, and studying the layout as well as the manner in which the different operations are performed, consulting the workers at the same time, would, without question, bring out a number of suggestions for rearrangement or the addition of new equipment that would prove a profitable investment through the saving of time effected.

The Advertising Problem.

One of the most difficult problems that faces the average printer is that of advertising — his own advertising. It is easy for him to tell his customer that he needs certain booklets and circulars, such as such mailing-cards, and a particular size and kind of catalogue, but when it comes to preparing his own advertising campaign the printer seems to completely lose his head and plan such jobs as no one would ever think of using. Of recent years there has been some improvement in this matter of the kind of advertising, and printers frequently send out jobs that are attractive to buyers of printing because they are things that they might apply to their own use.

But the worst feature of the printer's advertising campaign is, he does not seem to realize it is important that it should be as carefully on time as the work of any of his customers. It is all right to decide that a certain sequence of advertising shall be followed and to print up the various pieces in the dull times, but it is important that they be ready when the dates come.

Most printers are like the Arkansas Traveler who could not mend his roof when it rained and did not in clear weather because it did not leak then. They do not advertise when they are busy, and can not afford to when they are dull and expenses are high.

Every printer should set aside a certain amount or percentage of the business for advertising and use it. He

should plan his advertising at least six months ahead and prepare the various pieces several weeks before the time for which they are scheduled so that no rush of work can possibly prevent their going out on time. And he should see that they do go out on the day scheduled. The work of the "house" is just as important as the work of the star customer, or more so, because it is the thing that is going to keep the house on the job to serve the customer.

Prepare a list of desirable prospects, add a list of your present customers, and see that some piece of advertising from your shop reaches each of them at least twice a month. This may only be a sample of some job just completed, with a little label calling attention to the fact that you are proud of it and anxious to do as well for the recipient, or it may be a plain statement of some special facility just added, or only a neat announcement of your ability and desire to serve. But always keep before your prospects and customers. Be sure that none remain on your list but those you are anxious to have for patrons.

Such a course will solve the problem of advertising by bringing new business and holding old.—*Bernard Daniels.*

Whither Are We Drifting?

THE INLAND PRINTER has always been a strong champion of the principles of trade-unionism. It believes in organization, as well as the fact that the privileges of organization extend to both the employer and the worker.

In the printing-trades we have been fortunate thus far in that those at the head of our trade unions have been conservative, far-sighted men. They have had in mind the welfare of the employers—those who have the large investments in their plants at stake—as well as of the members of their own organizations, realizing that the two are inseparably linked together, and that the worker prospers to the extent that the employer is able to keep his business prosperous. This fact has led them to adhere firmly to the principles of arbitration in nearly every dispute that has arisen, thus bringing about settlements of disputes with the least possible amount of friction. While there have been exceptions to this rule, we believe they have been comparatively few.

One of the encouraging signs in the printing industry at the present time is the formation of the International Joint Board, composed of representatives of all the organizations in the industry, both of employers and employees, in order to "promote the spirit of coöperation and to deal with the problems of the industry in a way to insure the protection of the interests of all concerned." The meetings at which the permanent organization of this board will be effected will be in session as the last forms of this issue go to press, hence a report of the outcome is not available at this time. It is evident, however, that the effect of such a body would be to continue the peaceful relationship that has existed thus far.

While we look upon these conditions in our own industry as being encouraging, and boding well for the future, nevertheless we can not help but take a different

view with regard to the policies of so-called "labor leaders" in some other trades.

A report is at hand setting forth the latest demands made by a local electrical workers' union in the East, which call for wages of \$9 a day for journeymen and \$10.50 a day for foremen over five or more men, with a working day of six hours—from 9 A. M. to 4 P. M., with one hour for lunch—and three hours on Saturdays, making thirty-three hours a week. Other demands include overtime at the rate of double time, or \$3 an hour, for all over six hours; a man working after 4 P. M. to be paid \$1.50 an hour while riding home; \$1 a day above the scale for any job that is dirtier than usual; double time, or \$18 for a day of six hours, to be paid men when working in the rain or snow. In addition to the foregoing, it is stipulated that every journeyman who has been in good standing in the local union for three years must be employed and be given as much work each year as every other journeyman, without regard to efficiency, habits or character of the men. Furthermore, no man, not even a skilled union man, can be hired except through the office of the union.

Other reports seem to indicate that similar action is being taken or is contemplated by some other trade unions.

Such demands as these force the question: Whither are we drifting? In view of the fact that we are face to face with the problems of readjustment of business, is such action justifiable?

It must be borne in mind that prices work in a cycle—as the cost of labor increases, the prices of the finished product must be advanced in proportion to offset that increased cost. Naturally, therefore, as the cost of labor is increased, living costs also increase, and it is a question whether the worker really profits in the end. The burden falls back upon the consumer every time. Another question that must be considered is: What will be the final effect on industry if such demands as these continue? The employer can go only so far in increasing his prices, he can not go on advancing them indefinitely. To do so would eventually bring about a decreased demand for the product, consequently the output would be reduced and there would be less work for those in the trade. These facts can not be overlooked. If they are, it is evident there is danger ahead in our industrial life.

Leaders in all lines of industry recognize the fact that labor is entitled to proper remuneration, to a wage that will permit of proper living conditions and an opportunity to provide for the future. The problem that is staring them in the face, however, is: How far can the employer go in increasing his prices to take care of the advanced cost of labor? This point must be settled, and it must be worked out in the spirit of coöperation.

It has been said time and time again during recent months that there must be close coöperation between capital and labor, that all must work together, if we are to pull safely through the period of readjustment. Coöperation there must be, not domination by either one side or the other, if we are to prosper in the future.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Some of the Troubles of an Advertect.

To the Editor:

BROOKLYN, N. Y.

"Your success often depends largely upon wisely utilizing the mistakes of others."

In days gone by it was the custom of the average printer to use his own judgment in the setting and display of an advertisement. Today there seems to be a vast difference.

We will assume that an architect is a designer of buildings, therefore an advertect, a practical, all-around printer, is a designer of advertising. The old saying, "Every man to his trade," fully exemplifies this meaning of an advertect. The printer of today, he who sets advertisements, feels that his duties are really encroached upon when he is dictated to by an ad-writer who has not had the practical experience of the man who has devoted his life to the study of the art preservative of all arts. Would this ad-writer dictate to a jeweler how to make a watch?

We will concede that it is essential for an ad-writer to produce the text for his special line of advertising, and to emphasize the features to be brought to the attention of the public, but the setting of the advertisement should be left to the printer. This is a right which belongs to him.

In commenting upon ad-writers, too much stress can not be laid on the poor, indistinct and badly prepared copy which reaches the printer. Often an advertisement is wanted in a "rush," or "at once," or "man waiting." And the printer must devote about one-third of his time trying to decipher the badly written copy, when, if it had been prepared in good style, written with ink or typewriter on a good quality of paper, instead of with a soft pencil on poor paper, and the printer setting it given the privilege of using his judgment, much time would have been saved, and better results secured.

I have handled copy for advertising for the past thirty years and can vouch for the poor condition of some copy which has been received.

Frequently we receive copy from agents marked "Must have proofs by 2 P.M." Probably this copy is not delivered to the composing-room until an hour later. The agent calls up about this time and wants to know why his proofs are not ready, never considering that there are numerous other advertisements to be set that were in the "works" hours before. Some agents go so far as to dictate the number of men to be put on their advertisement. Would they allow the printer to dictate their affairs? The hustle and bustle of New York life has a wonderful effect on the minds of some people. When purchasing tickets, one is compelled to stand in line.

A few years ago an advertising representative of a large department store came to me and asked as a favor to have an advertisement set in a hurry, as it was to be used the following day. It was to be fifty lines by two columns. He asked me to have it set in some "pretty" type. After looking over his copy, noting the amount to be gotten into 50 by 2, I told him I would have to set it in solid agate to get it into his space.

He asked me if solid agate was a "pretty" type. I informed him it was the "prettiest" I could use. "All right, set it in solid agate." When he saw the proof he threw up his hands and said he wanted it in very much larger type, and suggested using "ten-point agate." Some knowledge!

As to how some of the so-called ad-writers drift into the business, I might mention an occurrence of a few years ago.

A young clerk in the business office, anxious to become an expert, was sent to the composing-room with instructions to see me and get his desired information. He stated that he had a reprint advertisement on which he wanted me to mark up the names of the various types used. I did so. He handled me another, which I marked. Later he pulled a dozen more from his pocket. When asked what was the idea, he said he wanted to learn how to mark up an advertisement so the printer would know how to set it. Great idea!

Advertising has become a great factor in the business world, and the principal mediums for demonstrating the features that are to be placed before the public are paper, type and ink, when harmoniously arranged from an artistic standpoint. The three forces depend each upon the other, and the effectiveness of this great combination largely rests upon the competent printer who has made a thorough study of the value of types.

Too often is the average compositor compelled to set an advertisement from copy "marked up" by a person who has little knowledge of the value and harmony of the various series of types. In following these instructions it only has a tendency to make the printer careless, as he feels that the only thing for him to do is to know the "case" and have ingenuity enough to put the type together — his real duty having been assumed by the expert ad-writer.

If some of the specimens of copy that I have handled could be reproduced it would show the troubles the advertect is up against.

The best advertects are those who have graduated from the "case" and have followed up their line of training.

"Let us have faith that right makes might; and in that faith let us to the end dare to do our duty as we understand it."—
Abraham Lincoln.

CHARLES T. PEYTON.

PLAYING IT SAFE.

John M. Mclean, who holds a state office in Tennessee, was looking up a trotting horse's record among the exchanges in a Nashville newspaper office, when by chance he ran across a religious weekly, and before he realized what he had struck he was reading it.

In a column devoted to letters to the editor he found the following example of business foresight, under date-line of a small town in Alabama:

"Dear Sir: These be perilous times, and I am thoroughly convinced that the end of the world is now at hand. Inclosed find two dollars, for which extend my subscription to your paper for two more years."—*Saturday Evening Post.*

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

AFTER sixty-one years of continuous service in the printing department of the Warwick *Advertiser*, William Elliott has retired to a well-deserved rest.

The London Society of Compositors has donated £600 to the Labor War Memorial of Freedom and Peace, promoted by the Trade Union Congress and Labor Party.

The old established publishing house of W. H. Allen & Co., formerly of Waterloo Place, London, W. C., has been incorporated with Sampson, Low, Marston & Co., of London and Edinburgh.

A DAILY journal is being published for the benefit of the British forces now occupying parts of Germany. It is called the *Cologne Post*, and is printed in the office of the *Cologne Volkszeitung*.

THE president of the Board of Trade, Sir Albert Stanley, recently announced to a deputation of newspaper, periodical and magazine publishers that paper control would be abolished at the end of April.

A BRITISH Scientific Products Exhibition will be held at the Central Hall, Westminster, during the month of July. This exposition will include sections devoted to paper, illustration and typography.

THE death of Alfred Mason, for many years manager of the Cambridge University Press, occurred recently. Mr. Mason was in his eightieth year and was in harness to within a few days of his death.

THROUGH the wills of two sisters and a brother (Charlotte Stevens, Jane Whittingham and William Whittingham) the Printers' Pensions, Almshouse and Orphan Asylum Corporation becomes a beneficiary to the extent of about £60,000.

R. S. JOHNS, who has for nearly twenty years been secretary of the Newport Master Printers' Association, was recently presented with a handsome silver coffee service and salver, together with a gold brooch for Mrs. Johns, in recognition of the services he has rendered to the association.

A. F. BLADES (president of the Federation of Master Printers) and A. E. Holmes (of the Federated Unions of the Printing Trade) have been appointed members of a committee of masters and men appointed by the National Industrial Council, to consider the problems of labor unrest.

THE plant of the Linotype and Machinery Company, at Broadheath, after having been devoted for four years to the manufacture of munitions, has now been changed back to its normal condition, and it is announced that the plant is already busier than ever in the production of machinery for the printing trade.

THE English districts of the Employers' Federation of Envelope Makers and Manufacturing Stationers have issued a circular to all the members, recommending that they put the forty-eight hour week into operation in their factories. This decision was arrived at without any urging on the part of the work-people.

IN a quiet way W. Howard Hazell, connected with a prominent London printing-house, is prosecuting a scheme for the establishment of a college for the sons and relatives of master printers, and the Higher Education Committee of the London County Council is apparently becoming interested in the undertaking, which may form part of a prospective scheme for a central school of printing.

AFTER an existence of twenty years, the Institute of Printers and Kindred Trades of the British Empire has been wound up. Though it had a membership of about three hundred there was not sufficient support given to it to warrant

its continuance. As a recognition of his services, the members present at the final annual general meeting voted an honorarium of 20 guineas (\$102.16) to the secretary, C. J. Drummond.

ON November 2, next (if he is spared till then), W. H. Burchell, of the Caxton Press, Ltd., London, will celebrate fifty years' connection with printing. He began at the age of seven and has occupied every position in a printing-office. He has founded three important printing organizations in London—the Printers' Managers and Overseers Association (which recently celebrated its coming of age), the Institute of Printing and Kindred Trades (which is now twenty years old), and the newly formed Central District Branch of the London Master Printers' Association (which in three months attained a membership of sixty-two).

THE Scottish Typographical Association, according to a circular distributed among its branches, proposes that all members of the trade who have been disabled by the war and are desirous of returning to their ordinary work shall be allowed to do so, and that arrangements be made as to their earning capacity. A reduction in the working week to forty hours, without any reduction in wages, is also put forward as part of the program. With regard to apprentices it is urged that eighteen months be the limit a soldier-apprentice should serve after returning to civil life. A revision (upward) of the pay of apprentices is also urged, and it is demanded that no new apprentices shall be engaged until all the old apprentices have been demobilized.

BELGIUM.

AMONG the goods that may now be imported into Belgium without license are the following: Lithographic stones, typewriters, brushes of all kinds, penholders, pencils, books, newspapers, periodicals, publications, playing-cards and all kinds of writing-paper.

THE Typographical Federation of Belgium has just issued, for the first time since August, 1914, its organ, *La Federation Typographique Belge*. Compulsorily quiescent during war time, the federation now has taken a new lease on life. One of the first things taken up was a proposition to demand a general minimum increase of one hundred per cent over the salaries of 1914, with a minimum of 1 franc per hour. The inauguration of a forty-eight hour week was unanimously voted for by the members present at a recent special general session held in Brussels.

RUSSIA.

THE printers of Russia have one of the oldest trade unions in that country. It is now over twelve years old, and during the war kept up its activities, while other unions were being sequestered by the Government of the Czar. At the beginning of the present revolution—in March, 1917—it had 2,000 members; on April 14 of the same year the membership rose to 12,000, on August 14 to 24,000, and on October 14 to 25,100.

FRANCE.

THE order prohibiting advertising matter appearing in newspapers and periodicals sent abroad has now been abrogated.

At Marseilles the printing employers have granted their work-people a nine-hour day and an advance of 1 franc per day in wage, beginning February 1, last.

INDIA.

THE American Baptist Mission Press, at Rangoon, Burma, has recently completed a hymn-book and a volume of psalms and proverbs, printed in the Burmese language, the chief interest in which is the fact that they are the first books ever printed in Burmese to be set on a linotype.

ITALY.

THE printing of advertisements in newspapers and periodicals intended to be sent abroad is again permitted.

Collectanea Typographica

By HENRY LEWIS BULLEN

I have felt
A pressure that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting
suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of
man:
A motion and a spirit that impels
All thinking things, all objects of all
thought,
And rolls through all things.
Wordsworth, 1770-1850.

* * * *

John Ruskin.



John Ruskin, born 1819, died 1900.

A man who influenced civilization profoundly. He announced the advent of an enlightened and just democracy, transcending (though not unfriendly to) the limitations of a mere democracy of full stomachs.

JOHN RUSKIN was born February 8, 1819. The centenary of his birth has passed with scant attention. Born among the rich, the most stimulating of art critics, an apostle of the esthetic, he announced the kind of socialism which must prevail if democracy is worth saving. Most of the learned and cultivated men of his time opposed his political and social views, while following him willingly as a teacher in the arts. His humanitarian efforts were declared to be "visionary and impracticable," but the enlightened democracy everywhere is tending to the accomplishment of his noble ideals.

The better sort of leaders of the wage-earners have studied Ruskin, but those leaders to whom democracy is simply a gospel of full stomachs know him not; neither do many of their followers. It is said that he wrote "over the heads" of the people, but democracy will be saved only when it understands and admires the teachings of Ruskin and acquires a just perception of the nobility of true democracy. We have failed to learn of any monument in honor of Ruskin. We have noted with pleasure the modest signs in New Jersey advertising the "John Ruskin 5c Cigar." We infer that the maker of this democratically-priced cigar has an admiration for Ruskin. If he has, and he follows Ruskin's precepts, his must be an honestly-made 5-cent cigar. Not that Ruskin would have been satisfied with

cigars which are cheapened for the use of wage-earners. He would have all workers smoke the cigars which are now made for those with well-filled pockets. He hated the cheapener and cheap men, also. At a Ruskin centenary meeting in London one of the speakers said:

All who knew Ruskin and heard him were kindled. All young spirits are stimulated by him. Now that half Europe is a filthy and lousy ruin, and half the beautiful strivers are killed or mangled, we can see that he was a lovely human soul, who did what Blake says a poet has to do, that is, "he brought forth the number, weight and measure in a time of scarcity."

In the preface of a recent book of selections from the works of Ruskin, the editor summarizes his political views, thus:

What Ruskin pleaded for was: Coöperation among masters and contentment among operatives; fixed standard of product; fixed wages at least for determined periods; annually fixed prices and warranted articles; limitation of income for masters, who are not to take all the profits; reduction of servile work to the minimum; efficiency and permanency in chosen employment; always as much art in work as possible. To these proposals others were added from time to time, such as income tax, reformation of criminals by active employment, forced work for the idle,

healthy and comfortable homes for workmen, shorter hours with more leisure for self-development, homes for the aged and destitute.

In the furtherance of these ends government and education must play the largest part. Ruskin was a pioneer in his contention that the function of the State is to educate, guide, control and care for its people, rather than to prohibit, punish and repress them.

Unless we remember that Ruskin taught these things more than half a century ago, when they seemed so radical and revolutionary that editors of magazines and newspapers refused to print his political articles, though they gladly printed his essays on art, we shall not be able to appreciate Ruskin's prophetic spirit. In his youthful days it was illegal to be a member of a trades union, and employers were practicing without restraint horrors of injustice that are unbelievable to this generation.

Ruskin was the first great opponent of the competitive system of business. Sixty years ago he said that competitive methods in business were leading the world into anarchy. We now know that he was right. We now see that price competition is a two-edged sword and that it must be abandoned for a system of pricing things scientifically and stabilizing prices. He said: "Government and coöperation are in all things the law of life; anarchy and competition the laws of death."

When every wage-earner has advanced mentally to a point where he can read Ruskin with appreciation, our labor troubles will cease and capital and labor will work harmoniously. We recommend to our aspiring readers a little book, "Selections and Essays by John Ruskin," recently published by Chas. Scribner's Sons; "An Introduction to the Writings of John Ruskin" by Vida D. Scudder; Ruskin's "Unto This Last" and his "Fors Clavigera." We deem these books of vital interest to those who hope to see the printing business (among others) carried on prosperously and pleasurably by all who are engaged in it. Ruskin wanted no "gradgrind" world.

Finally, we look forward to the time when monuments will be erected to John Ruskin, rather than to the officially great, to conquerors, to plunderers and to

oratorical honeyfuglers. There was not (we think) one office-holding statesman in the nineteenth century in any country who in vision and in devotion to principle compares with John Ruskin. There were Wellington, Moltke, Gladstone, Disraeli, Webster, Clay, Grant, Lee, and a score more who made much noise, but were all more than less bound in the superstitions of their times, important parts of the machinery of events which they did not motivate. Ruskin influenced mankind's destiny more profoundly. He earned great sums of money, he inherited a great fortune. He gave all his means to philanthropic projects. Perhaps in good time the democracy may be able to separate the sheep from the goats when it judges those who are catalogued as "the great."

* * * *

Look Higher; Charge More.

THE printers who seek—as most of them do—to impress a customer by exhibiting their machinery should remember that the customer knows that any one may buy precisely the same equipment. Printers should rather impress their customer on the intellectual and art side of printing. In a printing-house which is said to do the best catalogue work in America, there are in the anteroom, through which visitors and customers pass, a few show-cases holding early masterpieces of printing. This exhibit creates an expectancy of quality and lends dignity to the printing-house. Perhaps the appreciation of the early masterpieces by the proprietors of the printing-house referred to may account for its great reputation and the largeness of its profits.

* * * *

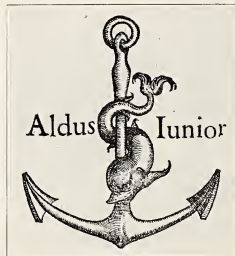
What Printing Does.

MONTGOMERY WARD & CO., of Chicago, mail-order house, have built up a great business from small beginnings solely by means of printing. Their business expands *pro rata* with their expenditures for printing. Their statement for 1918 reports a total business of \$76,166,848. After paying an income tax of \$2,000,000, they distributed \$12.80 per share to the stockholders, or nearly \$4,000,000 in distributed dividends.

The biggest thing in the Montgomery Ward & Co.'s business organization is the printing. Ceasing to print, this company would quickly die. They have no salesmen and do not sell by means of sales people at desks or counters. They sell entirely by means of priced catalogues. The same is true of Sears, Roebuck & Co. That company began in a small town, selling watches to railroad conductors and engineers. Their present business is more than \$100,000,000 a year. Printing is the mainspring of

their business, which would be impossible without printing. Printing is the mine from which Sears, Roebuck & Co. derive all their wealth.

Printing power, used intelligently, is the greatest and most economical accelerator of business, whether the business is great or small. This fact should be proclaimed more insistently by printers. The best advertising a printer can do is to acquaint his public with the successes which are based upon the effective use



The Greatest Ensign in Typography.

The anchor and porpoise was adopted as his printer mark by Aldus Manutius of Venice in the year 1502, seven years after he commenced to print. It was used by his son and grandson until the end of the printing-house in 1507. Our reproduction shows the ensign as used by the grandson in 1571. It is reproduced from "Epistolarum Pauli Manutii, Libri X." i. e., Letters of Paul Manutius, who was the father of Aldus, Junior, and son of the great Aldus, Senior. When history is written in terms of progress rather than in terms of conquest, plunder, ambition and reaction, it will be recorded that Aldus Manutius, printer and scholar, was surpassed by no one in works for advancing civilization. His son and grandson were worthy of so great a forbear.

of printing. Advertise it as the cure for poor business and the stimulator of a growing business.

We have used the words "intelligent" and "effective." There's the rub! How few printers there are, comparatively, who can use printing on behalf of their customers intelligently and effectively. The power in printing must come from personal intelligence and power in the printers themselves. Wherever printing fails to be honored and sought after and well paid for, the cause is to be found in the limitations of the persons engaged in printing. It requires intelligence and ability above the average to make a printing business really successful. The machinery of the occupation is very efficient; the failure is in those who utilize the machinery.

* * * *

THE route to eminence as a printer is through the study of inspiring books about Printing, and study of the masterpieces of printing. There is no other way.

DOES the buyer of printing approach the printer with the proper respect? If he does not, the printer who encourages the disrespect is harmful to other printers. There is something radically wrong with that printer as a printer. He might perhaps have made a satisfactory grocer or butcher.

* * * *

OH, the balderdash that gets printed about printing! In a trade periodical we recently saw a statement that Franklin learned a great deal about types, while in Paris, from Claude Garamond. Garamond died in 1561. However, probably not one printer in ten thousand knows anything about Garamond. Why should he? Why should an American voting citizen know anything about Thomas Jefferson? Yet every printer of the present time is a beneficiary of Garamond.

* * * *

A Master Printer's Most Important Duty.

The well-selected apprentice is the father of the efficient journeyman.

The efficient journeyman is the father of the dependable employing printer.

The dependable employing printer is the mainspring of the general success of the industry.

The impetus toward the success of the industry begins with the well-selected apprentice.

The hiring of the apprentice is the most important duty of the employing printer.

Are you doing your duty?

* * * *

The Printer Wields Words.

PRINTING is a literary occupation. Its chief product is words. It multiplies words. A printer who has not cultivated himself in the use, meaning and power of English words is handicapped. He sells words, yet he thinks his main reliance is on pieces of metal called types, which he does not sell, and which are merely instruments, as are pens to writers and brushes to painters, though more completely developed than either pens or brushes. Ignorance of this fact and disregard of this point of view, which, once apprehended, elevates the status of a printer, causes employing printers to hire boys to learn printing who have an educational qualification barely sufficient for the carpenter or plumber. This is a folly for which printing in America is suffering. It has degraded printing in public esteem. The degradation will continue until employing printers realize their responsibility and do their duty in selecting properly instructed boys to be taught printing.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Estimating Helps.

A printer who believes in having handy while making estimates everything that can possibly aid him in avoiding mistakes has provided a glass top for his desk, under which he has in plain view several little tabulations of the things that he uses often in his work. These include a schedule of allowances for spoilage and over sheets, a copy of the United Typothetae scale of prices for locking up forms, a copy of the schedule of cost of composition, and what he calls his "Speed Guide for Estimating," which we publish with his permission. This is based upon the actual records of his plant and is absolutely correct so far as he is concerned, but it may not fit the conditions in other plants. It is, however, a suggestion as to the manner in which other estimators may prepare similar tables for their own use from the records of their plants.

SPEED GUIDE FOR ESTIMATING PRESSWORK.

Size Press.	Minimum Make-ready.	Minimum Running for 1,000.	Average Day's Work Impressions.	Largest Day's Work Single Form 8 hours.	Cost per Productive Hour last report.
$\frac{1}{8}$ Press, 7 by 11 to 8 by 12.	$\frac{1}{2}$ hr.	$\frac{3}{4}$ hr.	6,000	9,500	76 cents
$\frac{1}{4}$ Press, Gordon or Universal, 19 by 15.	$\frac{1}{2}$ to $\frac{3}{4}$ hr.	1 hr.	5,000	7,000	95 cents
$\frac{1}{2}$ Universal, 13 by 19.	$\frac{3}{4}$ hr.	$1\frac{1}{4}$ hrs.	4,500	6,000	\$1.10
14 by 22 Universal.	1 hr.	$1\frac{1}{2}$ hrs.	4,000	5,000	\$1.25
Pony Cylinder...	$1\frac{1}{4}$ hrs.	$\frac{3}{4}$ hr.	5,000	10,000	\$1.70
Cylinder 33 by 46.	2 hrs.	$1\frac{1}{4}$ hrs.	5,000	7,000	\$2.05
Cylinder 36 by 52.	$2\frac{1}{4}$ hrs.	1.1 hrs.	5,000	8,000	\$2.56
Large Cylinder...	3 hrs.	$1\frac{1}{4}$ hrs.	4,300	7,000	\$3.00

These figures represent ordinary work. Overlays should be charged extra. Fine work will be run slower, often as much as twenty-five per cent.

As stated above, these figures are those of one plant and may not fit any other, though they seem reasonable. The idea is a good one, however, and, with the correct figures, should be valuable to any estimator.

The Glass Top.

To many printers the idea of the glass-top desk seems to favor of luxury and the smaller offices will feel that it is beyond their reach, but here is an idea sent in by an estimator who feels that he wants to make some return for favors received from his fellows.

We give his own words as to his method of using the glass-top idea.

"When I called upon one of my customers and found that he had a big glass-top desk I felt kind of awed with his importance and made up my mind that I would have one for the effect upon my customers; but when I got back to the old desk and found waiting a man who told me that I was a robber and wanted to make a week's profits out of one job I weakened. Then, when I found the cost of the glass top, I didn't want it. But that idea of having the little private records under the

glass stuck with me, so I pulled out the slide at the left side of my desk and turned it over and found that there was a recess where the thickness of the panel was less than that of the frame. In this I fixed a piece of plate glass thick enough to make up the difference, and under this I placed my price-lists, and my memoranda of the number out of a sheet, and a list of the sizes of envelopes, and some other useful things.

"Now, I am sure that I have a better thing than the glass top, for it is on the off side, away from the fellow who wants to rubber while I am figuring, and quite as convenient as it would be on top, with the added advantage that I can push it in out of the way when I am through and keep the things on it away from the fellow who has no business to see it.

"I have used it for six months now and wouldn't do without it for anything. But, be sure and put it on the side of your desk away from the one where the shopper sits while you are dickering with him."

Perhaps some of our other readers have tried the same or similar methods, but it is new to us, and we are passing it along with the suggestion that, as the slide is usually only pulled out part way, it might be well to put the things it is most desirable to keep from being seen at the back part of the slide and pull it out when you want to refer to them.

The \$2.50 Hour.

If any one had suggested to the printers of ten years ago that the hour-cost in the hand composing-room would ever climb to the \$2 limit, and beyond, necessitating a selling price of \$2.50 per hour, he would have been set down as a madman with bad dreams.

In 1910, the printers had hardly gotten used to thinking of the passing of the dollar hour. The dollar an hour and the dollar per thousand were still holding their own in certain shops, and it was hard for the general body of printerdom to realize that the cost was fully a dollar an hour in the composing-room, if not more, even in the best managed plants. In those days the cost system was just beginning to be propagated on a large scale, and the average printer did not know cost.

In the last few years wages and other costs have all advanced by leaps and bounds. Interest and depreciation are the only charges that have not jumped. The compositor in the cities is getting from \$26 to \$36 for a week of forty-eight hours, or from 53 cents to 75 cents per wage hour, which at the average percentage of production shown by the monthly and annual statements of cost of production (sixty-one per cent) is equivalent to 83 cents to \$1.23 per productive or salable hour.

In those days when the cost system first came into the field, the compositors got from \$18 to \$21 per week, and a number of reports in our files show that the average percentage of productive time was sixty-seven per cent. This would mean an equivalent of from 56 cents to 63 cents per productive hour for wages.

This increase of about fifty per cent in the cost of labor has been accompanied by a corresponding increase in most of the other costs of conducting a composing-room. The composing-room hour-cost in 1912 was \$1.26, and, allowing a fifty per cent increase, would call for \$1.99. The actual figures gathered from about thirty well-managed plants by the writer ran from \$1.87 to \$2.10 and averaged \$2.075. The figure reported for the United Typothetae as the composite average for 1918 (ten months) is \$2.11, which will most likely be slightly reduced as the last two months of the year are usually busy ones and will increase the number of productive hours and lower the cost about two or three cents.

Except in the case of the extremely well-managed plants with special runs of work that give them a big productive percentage, the selling price of hand composition must be \$2.50 per hour if reasonable profits are desired, and the best that the others can hope to do is \$2.25.

What an incentive to composing-room reorganization and the adoption of the non-distribution system this offers. Modernization and efficiency are absolutely imperative conditions of profit-making in the composing-room, as it is not likely prices will drop immediately, nor wages.

The Misuse of the Cost System.

To the Editor:

GRAND RAPIDS, MICHIGAN.

In a recent issue of *THE INLAND PRINTER* one writer referred to the Standard Cost System as "a lot of bunk," while another defended it.

Why these differences of opinion?—or rather, why these opposite viewpoints? Perhaps each writer gave his opinion from his own experience, and we will admit that both of them were honest in their views. The difference then is not in the cost system but in its application.

Take an actual occurrence as an example. A stoneman was told to lock up a form according to a layout furnished him. The details were not furnished him, but he was told to "follow copy." After the form had been put on the press (this particular form was locked on the bed of the press and the chase taken off) it was discovered that the layout was wrong and the pages had to be tied up and taken off the press and the form made up over again.

Six hours were spent, where only two hours should have been necessary with proper instructions. After the final record is made on the job this excessive time shows up, but no mention is made that the stoneman received the wrong instructions on the job, and it appears as a mark of inefficiency against him. As those who are responsible for this blunder do not come forward to defend him, for reasons best known to themselves, the stoneman naturally calls the cost system a lot of bunk because it gave him no means of defending himself. This same scheme is also worked where a compositor is given insufficient instructions regarding a job, and the excessive time spent is put as a black mark against him, while those responsible are busily engaged in boosting their own game.

The cost system is all right when used by honest people in an honest way—but when it is used to cover up somebody else's blunders it can truthfully be said to be a lot of bunk.

It may be well to add that where the employer is in close touch with all the details of his plant this crooked policy can not gain much of a foothold. But where the cost system is in the hands of a few whose main object is to boost themselves it is often used to the detriment of the employee.

GEORGE HOMER.

The caption of this article should really be "misunderstanding" rather than "misuse," for the writer of the letter quoted seems to misunderstand entirely the function of a cost system. His remarks as to the control of the system having been in the wrong place lacks any proof, but we publish his letter as a text for a little preachment.

In the first case he gives there is no doubt that some one higher up than the stoneman made an error which caused the loss of several hours, but no evidence is given that the stoneman noted on his time-ticket that the extra time was caused by error in instructions. That is what time-tickets are for—to notify the office where the time was used and why, so that the correct charge may be made to the right customer.

In the other case there is no doubt that the compositor deserved the black marks he received, as it was his duty to ask for more definite instructions if he did not understand those given with the copy. And he should have done this before starting to work on the job.

Too many printing-office employees look upon the cost system, and especially the time-ticket, as a sort of espionage upon them, and thus fail to realize the imperative necessity of filling it out with absolute correctness. If they would only stop and think they would realize that no man ever sets a trap and then gets the one to be caught to watch it. When a time system is an espionage system the workers never see the time-tickets or other records.

The cost system must begin with the workmen and the division of their time to the various operations which go to make up the job. Failure to secure correct records from the workmen will queer the best system and render it useless.

The suggestion that the proprietor should give more attention to and know all the details of the time-tickets and the little errors that may occur in the workrooms is simply ridiculous. The proprietor hires superintendents, foremen, bookkeepers and clerks to relieve him of the details so that he may have time to devote to the securing of more business and the financing of it, that the employees may have work and that the money may be ready in time to pay their wages. If he did otherwise the business would always remain very small or else go to pieces quickly.

Here is the lesson we wish to convey to all employees: You have sold a certain number of hours to your employer and are "delivering the goods"; but you are delivering this time in small lots to many customers, each of whom must be made to pay his share. Here is where the time-ticket comes in; it records the history of the delivery of your time, to whom it was delivered, at what time it was delivered, and how it was delivered. Every time you attempt to fix up the time-ticket you not only falsify your record but you also rob one of your employer's customers by charging him with too much of your time; while, on the other hand, you give some other customer a rebate to which he is not entitled. You as an employee, or, should be, interested in the success of the firm you work for; you are interested in seeing it succeed because it means a permanent position for you.

The worker who feels that the cost system is being used to his hurt had better take the advice of the late Elbert Hubbard to "Get in line or get out." He is certainly in the wrong shop, or in the wrong condition of mind, and should at once come to an understanding with those for whom he works or look for and take another position. This may sound drastic, but many years of experience (we would not like to say how many for fear of being called an old-timer) have taught us that the man who is always thinking about black marks and unfair treatment is in the wrong frame of mind to be of much value as a worker.

The cost system has proved itself a success in thousands of printing-offices where both the employers and the employees are awake to the possibilities it brings out for advancement. In the cases where complaints have arisen it has been found that the system was not properly installed or that the records were carelessly kept, and in the latter case it has always been the daily time-tickets that have been at fault.

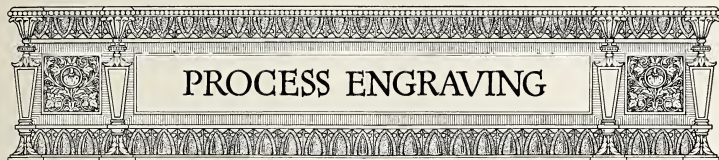
Composing-Room Economy.

The ideal composing-room is the one where there is no waste of labor because of lack of equipment or wrongly selected machinery and material.

Does a composing-machine manufacturer claim to save one-half of the time now wasted, or two-thirds? Investigate his claim and make him prove it. If he is only half right you can not afford to run another day without his machine.

Does he claim to increase the efficiency of the worker? Try it out, or at least make him show you.

The composing-room is the only part of the printing-plant that has been allowed to remain in a state of arrested development for years. It is time that it should move ahead, even though the means be a radical change of methods and ideals.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Avoiding Devils.

These are not the kind of devils that come first to your mind, reader, neither are they the kind found in printing-offices. The name "devils" is given to holes that are etched in photogravure plates where they are not wanted, and Charles W. Saalburg "exorcises," or rather prevents them by his patent, No. 1,200,786. His claims consist of transferring to an etchable roll or plate a carbon negative print-film containing the image of the subject-matter to be reproduced, drying this carbon print on the copper, then transferring on top of this image-containing film another carbon-tissue print containing the screen, and drying the latter. After both films are dry, the copper roll or plate is etched with chlorid of iron as usual. The idea of this invention is that, as "devils" are supposed to be caused by what might be termed "pin-holes" in the carbon resist through which the etching solution goes readily, by superimposing one carbon tissue film on top of another the "pin-holes" of one tissue will be covered by the other one.

Blackening Brass.

"Etcher," Detroit, who inquired some time ago for a simple method of blackening brass name-plates after etching, will find this simple formula, from *The British Journal of Photography*, valuable:

Leave the enamel resist on the etched brass plate and lay the brass in the following solution of lead, used as hot as possible: Water, 160 ounces; lead acetate (sugar of lead), 8 ounces; hyposulphite of soda, 8 ounces. The bright surface of the brass when plunged into the above solution becomes first yellow, then blue and finally black. This takes about a minute, though the brass should not be taken out until there is a complete deposit of lead sulphid. The plate is then rinsed in cold water and the enamel removed, either with potash or charcoal. If scratch-brushed while dry, the black deposit will have a high luster. The brass should be lacquered, which intensifies the black, and by preventing oxidation preserves both the brass and the black permanently.

Making Wet-Plate Negatives.

From the Wayne Color-Plate Company, Detroit, comes the instruction book published by the Engineers Training Schools, Camp A. A. Humphreys, Virginia, for "Line Negative Making by the Wet Plate Process." It is a book of twenty pages, its author being Lieut. H. H. Fickweiler, Jr., Engineers, U. S. A., who says that its purpose is to give an engineer such a knowledge of the process as it is possible for him to obtain in the brief period allowed for his instruction. Long practice and experience can alone make a man proficient and expert in the making of wet-plate negatives, just as in engineering a textbook alone will never make an engineer. Lieutenant Fickweiler expresses appreciation to the present writer, of THE INLAND

PRINTER, and to Adolph Jahn, of Jahn & Ollier Engraving Company, Chicago, for their assistance and suggestions in reading the text as originally outlined. Also to Matthew Woll, of the International Photoengravers' Union; E. W. Houser, Barnes-Crosby Company; H. G. Grelle, Grelle-Egerton, New Orleans, and to E. A. Ketterer, Wayne Color-plate Company, Detroit. The book is creditable to every one connected with its publication except the proofreader, who should have been court-martialed and sentenced to have a shooting-stick and mallet vigorously used on him.

Point System for Engraved Blocks.

"Make-up," Boston, writes: "Why can not photoengravers trim their blocks to the point system so that they align with type, leads, reglets and furniture, and not give us all the trouble we have in the lock-up? If you would but advocate it in your department it could be brought about."

Answer.—This suggestion has been offered before but not endorsed by this department for the reason that only a photoengraver can understand the problem it would be to keep saws and trimmers adjusted so as to turn out blocks even to pica measurement. It is very seldom that requests are received for blocks to any measurements other than inches and eighths of an inch. Sixths of an inch give much trouble unless the blocks are metal mounted. The custom at present is to leave but one-eighth of an inch bevel on the metal plates for blocking margin, but that is not sufficient white space to be left around any half-tone. A half-tone prints better and looks better if there is about one-quarter inch space given to frame it, so it is better to accept the blocks as they come with one-eighth inch margins and build up around them, even with paper, to meet the requirements of the point system.

Color-Photography in 1856.

J. B. Bryant, Paterson, sends a clipping from a magazine telling how a clergyman named Levi L. Hill, of Westkill, New York, in 1851 discovered the secret of color-photography, and asks: "What became of his process? Was it ever published? Where can I find out about it?"

Answer.—Your library may have a copy of "A Treatise on Heliography; or, The Production of Pictures, by Means of Light, in Natural Colors," by L. L. Hill, published in 1856 by Robinson & Caswell, New York. This will tell you about the discovery, with details descriptive of how the pictures were made, also, endorsements of the inventor by the scientific men and leading publications of the day, and the report of a committee of the United States Senate and of Samuel F. B. Morse, inventor of the telegraph. Certificates of the honesty of the Reverend Hill from witnesses of his work and results are printed in plenty. The whole book is interesting reading. And yet this alleged inventor, Hill, was one of the great humbugs of his age. P. T. Barnum was an amateur compared

with him. His method of deception was likely this: He made a daguerreotype, which was the photographic method of his day. Instead of dusting the highly polished silver plate with dry colors, as was the custom, he flowed the daguerreotype with a tacky varnish, and dusted the dry colors on this varnish with fine brushes. Through the application of heat the colors were absorbed by the varnish, after which operation a second coat of the varnish was applied.

Lenses Wanted Now.

A writer requests this department to inform the photoengravers that he has for sale anastigmat lenses of all sizes. On communicating with him it was learned that he has been speculating in lenses in the hope of cornering the market, but the sudden termination of the war has left him with a stock of lenses which will probably have to sell for less than he paid for them. The demand for optical glass for lenses for war purposes, particularly for photographing from aeroplanes, developed in this country the manufacture of a greater variety of optical glass than it was ever dreamed we would possess. Then the very requirements of the lenses for aeroplanes are those demanded by the photoengraver: Freedom from astigmatism, even illumination, flatness of field and speed. All of these have been obtained with American-made glass and American opticians, so there is no fear for the future as to lenses. All that is needed, it would seem, is to let the optical instrument makers know that engravers are hungry for lenses and they will be supplied. If a committee of the photoengravers' association would but formulate specifications for lenses and supply these to the various manufacturers they would benefit the trade and also the lensmakers who are seeking a market.

"Photo-Engraving" or "Photoengraving."

S. W. Johnson, New York, asks: "Is the word 'photo-engraving' a compound word or not? I notice of late that THE INLAND PRINTER prints it as one word while other publications make two words of it joined by a hyphen. Dictionaries do not agree on this question, for example, the Standard Dictionary, page 603, uses 'photo-etching,' while on page 1330 it is given as one word, 'photoetching.' I take your publication to be an authority on these subjects so wish you would set me right."

Answer.—This query should have been asked F. Horace Teall, of the "Proofroom" department, who is the greatest living judge on all questions relating to the marriage and divorce of words. The writer knows no rule in the matter. To him all words are pictures. If the written word looks better joined up with a hyphen, then a compound word it is to him. It never seemed reasonable that "photo-engraver" should be hyphenated while "photolithographer" should be one word, "photo-engraving" a compound word while "photochromography," "photocollography," "photoxylography" and "photozincography," as examples, were single words. He thinks they make better pictures as single words. That there has been a rule in the spelling of these words in this department is due to the expert editing and proofreading on THE INLAND PRINTER; the writer deserves no credit for it.

Engraving in Chicago Thirty-Five Years Ago.

In June, 1884, the writer, with Charles Lederer, the artist, attempted to describe and illustrate, daily, the proceedings of the National Democratic Convention in Chicago that nominated Grover Cleveland for president. Lederer was to make the drawings and the Levytype Company, of Chicago, was to engrave them in a few hours, as was customary in New York for three years previous to that time. But when the work of engraving was offered to the Levytype Company and the other engravers of Chicago it was found that, given the drawing one day, they might deliver the engraving the next day, so wood-

engraving had to be resorted to. Lederer sketched direct on the wood blocks in the convention, after which they were rushed around to Drant & Hawtin, who engraved them in an hour or so, then they were locked up in the forms at 192 Madison street, and stereotype matrices made to be shipped each night to offices from Boston to Omaha, and Dallas, Texas. To save time, Lederer had sketched men's bodies on the wood blocks so that the heads could be sketched on as the men became prominent in the convention. In the rush he used a sketch of a two-armed body for a one-armed veteran. When making up the form a printer said, "But he has but one arm." No one could tell which arm was missing. The writer undertook to fix the cut with a chisel and mallet, but he amputated the wrong arm. All of which is recalled by the death of the genial Louis Levy who was the inventor of the "Levytype" and whose brothers were operating the process in Chicago at that time.

Magazine Engraving Deteriorating.

Lajore Rai, Calcutta, India, in a long letter seeking information regarding rotary photoengraving, complains about the appearance of our leading illustrated magazines. He says: "It used to be an artistic treat to look over your magazines, such as *The Century* and *Scribner's*, but now, alas, the engraving and printing has fallen so. Is it the war that has taken away the artist engravers and printers? The quality of the paper is easily distinguished to be not so good as the bound volumes I compare with."

Answer.—That the engraving and printing has fallen so, as our East Indian reader states, is not due to either the engraver or the printer, but to the publisher. It is not a question any longer of leading the world, as these magazines once did, through the high character of their engraving and presswork, but of competing with cheaper competitors and getting advertising. Artists now work for the advertising pages instead of the illustrated articles. This is evidenced by the high character of the automobile advertising, as an instance. And the public are getting their artistic sense gratified in looking over the advertisements. Even the drawings supplied for daily newspaper advertising are of greater merit than those in many magazines because of the higher prices paid artists by advertisers.

WHY JONES FAILED.

BY G. W. TUTTLE.

Poor Jones! his jobs of printing
Were finger-marked and blurred,
As though to *aqua pura* use,
To pressman ne'er occurred.

Some sheets were printed straight and true,
While some were cornierwise,
And crisscross — printer's trianglefoot,
That caught no patron-fles!

His type was service-marred and worn;
It made a poor impression;
Its double sins were evident
Commission, and omission!

An extra price his jobs should bring;
So prodigal with ink;
A thoughtful world his jobs should make,
If one drop makes us think.

His promises *manana* are,
And yet no *manana* bring;
"He means next week," his customers
In angry chorus sing.

Poor Jones! the sheriff now has charge;
His printing days are over;
Poor Jones! why should he now be fed
On husks, instead of clover?

NEW NOMENCLATURE PROPOSED FOR PRINTING-PAPERS.

BY WALDON FAWCETT.



IF our governmental business mentor, the Federal Trade Commission, could have its way, printers would be called upon to accustom themselves to a new set of designations of qualities and grades of writing and printing papers. Should a halt be called upon the free, not to say indiscriminate, use of "bond"? Would it serve the cause of accuracy to have a water-mark read "French Style Linen" instead of "French Linen"? Is it sufficient that the experienced printer knows the exact trade significance of "vellum" and "parchment" if his customers do not? These and similar questions have been raised by the Trade Commission with an insistence that is the privilege of an institution backed by governmental authority.

Not without a struggle, though, so to speak, will the paper manufacturers of the country consent to abandon or amend the system of trade names which they have been using for many years. This attitude of reluctance, if not resistance, was clearly indicated at a recent conference of paper manufacturers at Washington at which the Trade Commission's plan of "reform" was disclosed in its entirety for the first time. The printer knows and the papermaker knows, and what does it matter, anyway, since paper is sold only on sample? — this, in effect, was the answer of the paper-trade to the proposal that paper names be overhauled in quest of literal accuracy.

"Are we to protect the fools?" inquired Henry A. Wise, appearing for a committee composed of one member each from the stationery, writing, book, merchant, envelope and export branches of the paper-trade. His insinuation was lost, however, on the Trade Commission. Commissioner Murdock, who presided at the conference as the representative of the Trade Commission, retorted: "I am here to protect the public. Why not make an honest, fair, square, truthful description of paper? It does not contain linen. Why not say 'Linen Finish'?" And there, for the time being, the argument ended, leaving the next move to the Federal Trade Commission.

How the Trade Commission happened, at this juncture, to take up this question of paper names and designations is in itself rather an interesting story. It came about in the line of duty rather than, as some papermakers suspect, in exemplification of the desire of the "supreme court of business" to meddle in matters that old-fashioned business men might suppose were none of its affair. The Trade Commission, being the duly constituted authority for the enforcement of the mandates against unfair trading contained in the Clayton Act and the Federal Trade Commission Act, receives and considers "complaints" of unfair and deceptive practices of all kinds. Among the protests lodged with it in recent months have been objections to the present system of describing writing and book papers.

Paper manufacturers and dealers who have been at Washington in connection with the proposal to turn their trade names topsyturvy, have been completely mystified as to what started all this agitation. With entire confidence they have declared over and over again that "everybody is satisfied" and "nobody is complaining," by way of argument for letting well enough alone. But for all the incredulity of the manufacturers, somebody has been complaining. Pursuing its usual policy of secrecy, the Trade Commission is not saying whether the protests have come from printers or from every-day users of writing-paper, but complaints there are that trade names are being loosely used in the merchandising of paper to a degree that makes for confusion.

Had the Trade Commission seen fit it could have summarily called upon specific paper manufacturers to revise or abandon

trade terms of deceptive or doubtful meaning. That, indeed, would have been the usual procedure of Uncle Sam's business policeman under such circumstances. If a preliminary investigation discloses that protests are well founded, a formal "complaint" is issued calling upon each offending business house to show cause why an order should not be issued requiring it to "cease and desist" from the sales practice that has created dissatisfaction.

In view, however, of the widespread and long-continued use in the paper and printing fields of the trade names which are now under indictment, it was decided that, instead of taking summary action forthwith, it would be best to call into conference the various producing interests affected and make an effort to reach a gentleman's agreement. There was, indeed, precedent in the annals of the Trade Commission for compromise arrangements of this sort. For instance, when some months ago the commission was called upon to take corrective action with respect to the labeling as "silk" of a number of manufactured products that contained no genuine silk, or only a very small proportion of real silk, an amicable adjustment of the difficulties was reached at a round-table session with the producers and sellers who were taking liberties with the sacred word.

When the current complications arose over the use of "Madras," "Nainsook," "Wove," and all the other time-honored handles of high-grade paper stock, the commission delegated one of its members, Victor Murdock, to get together the manufacturers and others interested and talk it over. Commissioner Murdock took the view that if possible a solution should be arrived at in a spirit of accommodation. The commission had, before it said a word to the manufacturers, conducted an extensive investigation of certain trade names in the paper field, and had pretty well convinced itself that a number of the names, if not exactly false, are at least deceptive and misleading. Some of the names to which objection has been made are geographical names; others refer to makes and finishes of paper; and still others have to do with methods of manufacture. Therefore the commission set out in quest of what the various trade names of paper really mean and what they should mean where the original meaning has been lost by continuous use.

Frankly, it can not be said that in its initial effort the commission has made much progress. That is to say, it has failed to secure concerted action by all the paper manufacturers on any considerable proportion of the points in controversy, and it will not be strange if we are on the threshold of a tussle over the right of use of trade names and grade names for paper that will be long continued and may ultimately lead to the highest courts in the land. About the only point on which there seemed to be almost unanimous agreement at the recent paper conference was the impropriety of labeling machine-made paper "hand-made." Most of the papermakers present seemed to think that such liberty was not taken in any event, but the representatives of the Federal Trade Commission intimated that they had evidence of misuse of the term "hand-made."

The gage of battle has been found in the use of the word "bond" on paper. Commissioner Murdock pointed out that originally the application of this trade term indicated a paper fit to print a bond upon, but that, in the estimation of many people, it has now come to have an entirely different meaning. He set forth that the trade body sought a correction of the perversion that has taken place, so that "not only the printer to whom you sell your stationery, but the man who buys from the printer and the man who buys from him will not be deceived."

To this Mr. Wise, the spokesman for the paper manufacturers, countered with the contention: "The word 'bond' does not have to have a definition that will place upon that word a meaning that the paper in question is made up of this, that or

the other thing, for it has never had any such meaning in the trade and the trade does not want it. They do not want any strict definition of the term. Nobody is injured by the use of that term as it is used. Nobody in the industry is complaining. Every man who manufactures and sells his paper as bond manufactures and sells his own bond and nothing else but his own bond. It is his bond, and whoever wants that particular thing buys it as such."

S. L. Willson, vice-president of the Graham Paper Company, of St. Louis, in his contribution to the forum at Washington, assumed that the Trade Commission might have an ambition to require a rag content in order to warrant application of the word "bond." He declared that whereas "bond" was originally made of all rag, there is today no more justification for requiring that a bond-paper be all rag than there is for demanding a rag content in news-print, which at one time embodied rags as an ingredient. "Bond as applied to paper means nothing," declared Mr. Willson at one point, and again he remarked, "'Bond' and 'linen' do not mean much, if anything, either as to material or uses." This drew from the representatives of the commission the observation that every word in the paper-trade dictionary ought to mean something.

Throughout the entire discussion at Washington there was continual effort on the part of Commissioner Murdock and Attorney E. S. McCrary, the examiner for the Trade Commission, to pin the paper manufacturers down to a definition of "bond" or, at least, to a tradesman's recipe for the recognition of paper as "bond." It was in elaboration of one point in this debate that Mr. Willson explained: "There was a reason for distinguishing between bond linen paper and a flat writing, for we found that the bond linen papers were nearly always printed. For good results it needed a stiff, strong, low-finish sheet, which qualities they possessed." He declared that whereas attempts have been made from time to time to draw a line between news-print and book, between book and flat writing, and between flat writing and bond, only men with little knowledge of the business were venturesome enough to attempt such a division.

C. A. Crocker, president of the Crocker-McElwain Company, of Holyoke, Massachusetts, responding to the summons to take the accuracy of "bond" as a test of the consistency of paper-trade terms, said: "The term 'bond paper' has come to signify in the minds of the buyer and of the manufacturer not a paper of any particular quality, but a certain classification which is indicated by certain characteristics of the paper—merely a classification, an indefinite sort of something which you can not put in words and you can not apply to one grade of paper any more than you can to some other grade."

When it came the turn of Walter J. Raybold, secretary of the B. D. Rising Paper Company, of Housatonic, Massachusetts, to discuss this moot question of "bond" he said: "How in the world we could get along without the use of the word 'bond' I do not see any more than you could get along without the word 'bread.' I suppose there are companies which would like to have the exclusive use of that word 'bond,' but it would be a tremendous injustice to everybody else. The word indicates a class of paper, but not a quality of paper."

Winthrop M. Crane, Jr., manager of Crane & Co., of Dalton, Massachusetts, disposed of any suspected aspirations to a monopoly of use of the word "bond" by a disclaimer as follows: "While we claim to be the originators of the use of the word 'bond,' we have no feeling that that should be restricted to ourselves or to anybody making paper of equal grade of material going into it. If that had been the case we would have done that long ago."

In the logic of the Trade Commission, grave suspicion of deception attaches to the use on paper of foreign words or geographical terms such as "Japan," "Holland," "Scotch," "French," "Italian" and "Egyptian." The paper-trade is

prone, however, to belittle this cause for alarm. The vice-president of the Graham Paper Company has assured the authority at Washington that geographical words used as part of trade names can not be in any way deceptive because such a name adds no intrinsic or collateral value to the paper that has been "hyphenated" by that name. As he senses trade practice, the average geographical name is used merely for the identification and protection of a mill's proprietary line and not to lead to a belief of foreign manufacture. Of the same mind is Mr. Crocker, of Holyoke, who absolved this class of designations from guilt in an explanation as follows: "Geographical names are fanciful names, that is all. They do not mean anything in regard to the place where the stuff is made." In like manner, the various paper manufacturers who sat in at Washington insisted that "Madras," "Nainsook," "Velum" and "Parchment" only apply to a finish or suitability for a particular use and with no intent to deceive.

The key-note to all the representations that the paper-trade has made to the Trade Commission is insistence that the plan of selling in vogue in the trade leaves no responsibility upon mere names. Mr. Willson expressed the common view when he said: "Paper is selected from samples. It is not bought on a photograph nor because of high-sounding names. The name is of minor consideration. If satisfactory, even though it is purchased under a misapprehension of its place of birth or its Christian surname, why should any of us attempt to create dissatisfaction or attempt to educate the trade to become hypercritical and to purchase paper only upon an acid test or upon analysis?" Norman W. Wilson, of the Hammernill Paper Company, of Erie, Pennsylvania, held out the idea that the whole responsibility of paper selection, regardless of means of identification, may be safely left to the printer. "The printer," he declared, "decides in placing his order whether the kind of paper will stand the kind of work." H. A. Moses, president of the Strathmore Paper Company, felt sure that every customer knows, when he buys "French Linen," that there is no linen in the paper and that it is not made in France.

AN IDEA THAT LENGTHENED ORDERS.

BY CLARENCE T. HUBBARD.

Hot after all the good business he could get, Sanders, the live salesman for the Remington Printery, tried this stunt with success: He thoroughly canvassed his home town first for all clubs, societies and lodges of size that did not publish any house-organ. Especially keen was he after new organizations. These gatherings he approached with dummy papers made up to fit the purposes of the organization, and in six cases out of ten he landed an order that repeats itself each month. For example, when he learned that a local bank employees' society of five hundred members had no fraternal paper, no monthly news of any sort, he cut out a four-page leaflet from an appropriate stock of soft paper and had the foreman of the composing-room set up a good heading called "Chapter Topics." Then he clipped some articles on the topic of banking and pasted them inside, added the picture of a local banker on the front page and tendered his proposition to the president of the association. It was accepted, name and all, and now the Remington Printery has a perpetual order for five hundred "Chapter Topics" each month. The same applies to the "Paper Profits," a weekly four-page sheet accepted by a local newspaper to encourage its sales among newsboys and dealers. Sanders never broaches the subject without first submitting a sample paper with an actual heading, properly printed, and generally some clippings pertaining to the business pasted in. Being rather clever at working up catchy titles, Sanders finds this a big point in presenting the proposition. In fact, the way he puts it up leaves nothing for his prospective customer to decide except the policy—consequently he gets the business.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Clutch-Shoe Buffers Slip.

An Illinois publisher writes stating that the cams rotate with some degree of uncertainty, sometimes stopping completely, especially when the plunger is being raised. Our advice is as follows: We suggest that you increase the stress of the clutch-spring which will be found in the shaft. To do this, turn in on the adjusting-bushing (C-228) to be found on the clutch-rod (C-233). When the spring stress is greater we believe the cams will rotate without hesitation. Be certain to clean the clutch-pulley surface at least once a week and clean the pump-plunger daily.

Keeping Pot Gas-Burners Lighted.

An Indiana operator wants to know what is the advantage in keeping the gas lighted constantly under the metal-pot.

Answer.—If you have a low rate for your gas it would perhaps be no object in turning off the gas, especially, as you state, you operate the machine overtime almost every night. One advantage in having the pot constantly heated is that it is not likely to crack owing to the expansion of a pocket of liquid metal beneath a heavy crust of solid metal, as frequently occurs where an operator will turn gas or gasoline on full head and give cause for cracked and leaky metal-pots. One disadvantage in keeping the heat constantly applied to the pot is that the metal drosses more rapidly, there being more waste as a result. Where gas or gasoline is used for heat, the individual who lights up should turn the flame down for a short time, and, when the pot is well heated, full head may be given. It may be said that an electrically heated metal-pot rarely cracks or springs a leak owing to the arrangement of the heating elements. This arrangement of the heating elements opens up a channel from bottom to top of pot, allowing for the expansion of the liquid metal.

Right-Hand Vise-Locking Screw Breaks.

An Indiana publisher states that his night operator had an accident with the machine in which the right-hand locking screw was broken. He desires to know what might have been the cause so that he may avoid a recurrence.

Answer.—This trouble, we believe, is due to a combination of circumstances. The friction clutch should not exert sufficient pull to break the screw. Make an examination of friction clutch and see if this inner surface of the pulley is not gummy. This surface, and the faces of the leather buffers, must be kept free from oil and gummy substances, otherwise the clutch has a greater pull than desired. The friction clutch should slip when the mold-disk binds and when the locking studs and bushings do not exactly match. Doubtless, at the time of the accident, the disk was bound by metal or other means and failed to match with the studs, consequently, when the disk advanced and the edge of the stud struck the bushing on right side, it pushed the vise forward, breaking the lip off the locking screw.

Aim to find the cause if disk is not turning freely; also, see if the clutch has an abnormally strong pull, either from a gummy surface or from leathers built up too high. Perhaps the clutch-spring has been given abnormal stress by turning in on the bushing when it was not needed.

Left-Hand Trimming Knife Needs Resetting.

A Kansas operator sends several slugs, and in a letter states that the slugs tip over when on the galley, and when in the form they "bridge up" in the lock-up. He wants to know why, and also how to prevent the trouble.

Answer.—The reason for the slugs being thicker at the top than at the bottom is due to the slight overhang of the face on the smooth side. This can be corrected by resetting the left-hand knife a trifle closer to the right-hand knife. If this operation is made with care you should have no further trouble. As the knife needs but a very slight movement toward the right, great care should be exercised. Change the liners so as to have a thirty-em slug to set the knife, and use a cap line while making the adjustment. Before starting operations, tighten the banking screws in the mold. These are the screws that hold the mold to the disk. Use a large screw-driver, and tighten them as much as possible.

Imperfect Face on Slug From Closed Jet.

A California operator submits a twelve-point slug, having a spongy body, hollow foot and pitted face. His letter reads in part as follows: "I send you herewith one of the slugs showing the trouble I was having with the thirteen-em slugs. I wish to state that in two of the pica spaces near the end of the mouthpiece the holes were closed with steel driven into them, and that the two pica spaces on the left end of mouthpiece for the thirteen-em slug had an extra hole each. This is probably owing to the fact that the mouthpiece is for head-letter, which we use in eighteen-point. You will see by the slug that the defect generally occurs right where the two holes are stopped up. However, in following your suggestion to increase the stress of the pump-spring, and also by opening slightly the vents by the use of the point of a sharp knife, or at least keeping the mouthpiece vents clean of metal, I have improved the slug. I presume this is all I can do, as it seems to be out of the question to get those closed holes open again with a hand-drill, and it would be some risk to put in a new mouthpiece when the present one is working so satisfactorily otherwise.

Answer.—We regret that the slug had such a spongy base. Its condition prevented a close examination of jet position, of which we are unable to advise you. If the jets show full and round on foot of the slug, and are twelve points apart, you can further improve conditions by cutting another hole between each of these, making twenty-five holes for the thirteen ems. Doubtless you can do this yourself when the pot is cold. Use a drill of a size corresponding with the present holes. It will not be necessary to remove the mouthpiece.

Spongy Slug and Plunger Sticking in Well.

An Arkansas operator submits several spongy slugs and states that they are more common than solid slugs. He states that good metal is used and that the temperature is kept around 550°, as he keeps a thermometer on the pot. Gasoline is used as fuel. The following suggestions may help: Clean plunger with a wire brush and the hole on side of well, using hook end of pot-mouth cleaner. Clean out cross-vents between the holes in mouthpiece. These vents should be cleaned out daily. Increase stress of the plunger-spring. Keep the metal at a uniform height in the pot, about one-half inch below the top of the crucible being the maximum height. Occasionally use the well-scraper, which will insure that no accumulations will become attached to the inside of the well. Do not neglect the daily brushing of the plunger. Make this operation a part of your regular day's work.

Spaceband Caused Splash.

A Michigan operator states that he has frequent front squirts, which invariably occur near the left end of a line. A twisted spaceband is usually found, but it is not damaged; its back end is usually off the rail of back jaw. He wants to know how to prevent the trouble and what will make the spaceband pawl-latch remain in position.

Answer.—Usually when spacebands become twisted while in the first elevator, either at the lowest point or when the elevator has reached its highest position, the trouble is caused by short lines. This condition of the line permits the spacebands to turn sideways sufficiently to allow the ears to slip off the supporting rails in the first elevator. When the trouble occurs again, examine the slug that was cast from the line and see if it was not shorter than normal. It should be the aim to fill out the lines, which will, perhaps, overcome your trouble. The pawl-latch may be made to remain in its proper position by stretching its spring.

Keyboard Rolls Are Cut by Cams.

A Minnesota publisher writes regarding the cutting of keyboard rolls on a Model 1 machine and the breaking of the knife-wiper, the latter trouble having a tendency to leave shavings on the slugs.

Answer.—The cutting of the keyboard roll was doubtless due to an interference with the upward movement of the keyboard rod. This is often caused by a matrix with a bruised ear. We regret that you did not state what keyboard cam caused the trouble. We have frequently found that the hyphen caused it. We suggest that you investigate and, when you learn which cam, empty the channel in the magazine and see if some one of the matrices does not have a defective lower back lug.

In regard to the breaking of the knife-wiper, this trouble is sometimes associated with spongy slugs, which may be due to the metal being too low in the pot. Aim to keep the metal at normal height in the metal-pot, and it is likely no recurrence of the trouble will be experienced.

Matrices Carry Beyond Proper Channel.

A Louisiana operator sends several matrices which he states have been found in wrong channels, not in adjacent channels either. He desires to know how matrices can travel past the regular dropping place.

Answer.—The matrices have perfect combinations and have been tried out in several machines, which proves that the matrices themselves are not at fault. We suggest that you examine the guides of the magazine entrance and see that the upper part of each guide is in perfect alignment with the lower part. It happens sometimes that a guide becomes bent, and, remaining this way, will cause a matrix to lie flat, and this

matrix will act as a bridge for other matrices that should drop at that position. A matrix that may be held elevated by a thin matrix lying flat on the guides will have its combination teeth re-engage on the distributor-bar, to which it will hold until it falls at that next point which the rails permit. This action explains how a matrix with undamaged teeth will often travel beyond its regular dropping place. Your aim should be to find the thin matrices that fall flat on the guides, and either throw out those matrices or straighten the guide.

ART OF MAKING PAPER BOXES.

At the April meeting of the American Institute of Graphic Arts in New York the art of making folding boxes and lace papers was explained by Messrs. Hassinger, Tinsley and Curtiss, of the Robert Gair Company, of Brooklyn, aided by an exhibit of various kinds of cartons and containers.

It is fifty years since Robert Gair discovered that he could crease and die cut material for making a paper box at one pull in a printing-press. That press is still in existence, while the business has grown until his plant covers acres of ground in the city of Brooklyn. Packing food by machine has increased the demand for containers, and the scarcity of tin has compelled the substitution of pasteboard in many cases so that this business has grown until it is difficult to get machinery to keep pace with it.

In this plant the pasteboard is covered with a sheet of manila for the cheapest grade of cartons. White patent coated board is the next grade, but the highest grade of paper-box stock is a white clay coated board on which color-printing may be done, either by relief printing or by lithography. The coating of the cardboard is done in the plant.

The color-printing is done on coated sheets 40 by 60 inches, with 12, 16, or 24 cartons "up" as a unit. When printed, these sheets are fed into a cylinder press that creases the folds for the box and die cuts them apart in one operation at the rate of 700 to 900 sheets an hour. If the box is to be glued it goes through a machine that will glue 250,000 boxes a day. The majority of boxes are delivered flat and folded by the customer, as is evidenced by the cracker-box.

Lace paper making is another art which this company has adapted from the French, Swiss and English makers. Instead of stamping out the paper from flat dies as was done abroad, here the lace paper is stamped out by running between cylinders, one of steel with the design cut in it by hand and the other cylinder of paper made into a "counter" to emboss the paper. The paper in the apertures of the lace is blown out by compressed air.

BOOK-COVERS FOR OUTDOOR USE.

Neither leather, cloth, nor paper bookbindings may be expected to come through a rain-storm uninjured. Yet there are many books, such as automobile blue books, engineering reference books, etc., that must be used out-of-doors and some of them are caught out in the rain more or less frequently.

Until recently there were no water-proof bookbindings to be had, but one has been perfected within the past two or three years which, it is claimed, will "shed water like a duck." Grease and dirt spots can be washed off it without hurting it in the least.

It is a leather substitute material which comes in about all the grains and colors in which real leather is obtainable. It has a strong cotton-fiber base covered with a pyroxilin coating. In appearance and "feel" it resembles leather so closely that only an expert can tell the difference, but unlike leather it is not hurt by a soaking. A good many publishers are using the new material for binding "out-of-door" books nowadays.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

A Two-Color Lead-Molded Plate Did Not Register.

A Canadian printer submits an impression of a two-color lead-molded plate and asks for information regarding cause of imperfect register. The appearance of the impression does not indicate irregularity in register due to presswork. We have no data relative to the stretching of lead-molded plates. A variation in the pressure employed may result in a trifling difference in superficial measurement of the printing surface. We would suggest that you bring the matter to the attention of the manufacturer of the press and possibly a solution of your trouble may be found.

Printing and Embossing Red Seals.

A Belgian printer submits a miniature red seal, embossed and cut out to imitate a personal seal such as is often used for correspondence, and asks to know if a special press is used to produce them.

Answer.—The seals could be produced singly or in quantities on an ordinary platen-press. All that is required for the work is a glazed label stock, a printing and embossing plate, and a cutting-die. A photoengraver could make the printing-plate, which will have white letters, and it could afterwards be used as an embossing-die as the relief parts are not printed; or, one could print and give the low relief desired at one operation. The printing-plate gives the shadow appearance by locking up a flat red ink that is a shade darker than the paper. The cutting of the seals can be done on the same press by locking up the cutting-die, or dies, as the case may be. A sheet of brass may be attached to the platen by a screw in each corner. This sheet of brass need not be more than one thirty-second of an inch thick, although a thickness of one-sixteenth of an inch is frequently used. Of course, the rollers are removed during the cutting operation. No part of the operation of printing, embossing or cutting requires special knowledge.

News-Ink Stains Paper.

A Western publisher submits several copies of a daily paper for inspection and criticism, and writes as follows: "We are sending you three copies of yesterday's paper which we should like to have you look over carefully and point out the defects. In other words, we should like to have you criticize them as we are anxious to improve on our presswork. You understand that we are using dry mats exclusively."

Answer.—The unsatisfactory appearance of the front page no doubt is due to staining of the paper from the oil in the ink used on the opposite side. This staining can be avoided by carrying a tinge less color. If the pressman uses machine-oil in the ink it should be discontinued. Perhaps a consultation with the ink salesman may result in securing an ink that will not give up its vehicle so readily, which will eliminate the staining of the paper. The editorial page is printed very neatly, and is commendable for this reason. The printing up

of white spaces in the advertisements may be corrected by calling the attention of the stereotyper to the unsightly high spots. Aside from battered plates here and there the paper is very well printed. Do not carry enough ink to print black. A gray solid in a newspaper looks better than a black one. Except for the foregoing, your paper is well printed throughout, and your pressman deserves considerable commendation for the care and intelligence exercised in his work.

Printing on Celluloid for a Novel Use.

A Canadian printer writes: "We want to print numbers on heavy sheet celluloid for poultry leg-bands. Could you tell us how this may be done, so that the figures will not rub off? If special ink is necessary, where can it be procured?"

Answer.—Printing on sheet celluloid for permanency requires a special grade of black ink which can be supplied by your dealer. In emergencies, a bookbinders' black may be used. As the special ink is quite dense, firm rollers with smooth surfaces should be used. The make-ready should be on a hard tympan, and there should be only sufficient impression to affix the ink to the celluloid. Laying the printed sheets out singly, or standing them on their edges, will permit drying without the risk of smutting. Spoilage may be eliminated by washing off, with gasoline, any sheets that have been printed crooked, as such sheets may then be printed again.

Electricity in Stock a Winter Complaint.

An Ontario printer writes: "I have trouble with electricity in stock. The paper will not jog up in jogger when delivered. I have found that oiling the cylinder gives best results, using machine or coal oils, but it soon wears off. Some time ago I worked in a large city pressroom and a pressman there used an oil which smelled like almonds. It was very good and lasted half a day, but he would not tell what it was. Can you advise?"

Answer.—One of the best ways to overcome electrical disturbances is to heat the stock. After it is opened up, place near or on a steam radiator, or pile near a stove. You seldom have trouble from electricity if the stock is warm throughout. We are unable to tell you what kind of oil was used by the pressman to whom you refer. Doubtless the almond-oil was used to mask the smell of the liquid used, which may have been coal-oil. A good tympan oil is made of equal parts of paraffin and common machine-oil. Melt the paraffin by a slow fire and add the oil, which should be warm. Rub every sheet of the tympan with this mixture and it should give relief.

Composition Rollers Larger Than Truck Rolls.

A West Virginia printer writes: "Having always received good answers from you to questions asked, it is natural to think of you whenever anything comes up. For a good while I have not been satisfied with the presswork on the small platen-presses. The presses are the newest and in perfect shape. It may be the pressman. It can hardly be the presses or rollers. We always keep the rollers renewed and clean. I

have thought that the rollers were cast too large. That is, when the rollers pass over the type the type sinks too far into the rollers, and thereby gets ink on the face and also all around the edges of each letter, and thus gives the letters a blurred or imperfect appearance. Is it practical or possible to have these rollers made so they will just touch the type-face as they pass over the type? Of course, we use roller bearers, the flat wooden kind. It might be that a few words from you might help greatly."

Answer.—If you apply expansion truck rolls they can be made to equal the diameter of the composition rollers and prevent them from inking the counters of the type. However, if you do not care to go to the expense of buying these rolls, you can minimize the trouble by wrapping each truck roll with friction or surgeon's tape, so as to give the proper circumference, and then you may dispense with the roller bearers if you desire.

Making Advertising Slides.

A Utah printer writes: "Can you favor me by sending information as to method used in making motion-picture slides used for advertising purposes, and the approximate cost of the necessary equipment?"

Answer.—Slides may be made by any printer who desires to engage in the work. To make an inexpensive slide, use a piece of sheet gelatin, such as is used to wrap fancy boxes of chocolates. The material should be cut to $3\frac{1}{4}$ by 4 inches, and printed in the same manner as paper. You should make a hard tympan and pull an impression; set the guides and pull an impression on the tympan, then feed the sheet of gelatin to the guides and print it. Bronze both sides of the sheet and let it dry. Place it between two pieces of glass with a cut-out around it, then bind the pieces of glass together. If the heat of the projecting camera is not too great, the gelatin will stand up very well. A trial will demonstrate its value. If found unsatisfactory, try printing on sheet mica, using the same plan as outlined for the gelatin. Another method is to make an indirect transfer to the glass. This latter plan is in use but involves more labor. The following details may help: When the form is set up and corrected, tie up the advertisement and place between two electros or half-tone plates on the stone. Take a good ink-roller charged with stiff black ink and roll up the form. Then take a clean roller and pass it over the inked form. The roller takes up the ink and transfers it when passed over a suitable piece of glass. After it has dried for a short time the slide may be covered on the inked side with another piece of glass and the edges bound with black gummed paper. This is the slide of commerce and may be produced in colors by the ingenious printer who will use process colors thinned down with reducing varnish. A few trials will show you that you can place half-tones, line-cuts, etc., on a piece of glass to be projected on the screen.

INK DISTRIBUTION ON JOB-PRESSES.

BY R. O. VANDERCOOK.

The first patent for a vibrator for a job-press was issued December 18, 1866, to G. P. Gordon, the originator of the Gordon press. The serial number of the patent is 60504, a copy of which can be obtained by sending 5 cents to the Commissioner of Patents, Washington, District of Columbia.

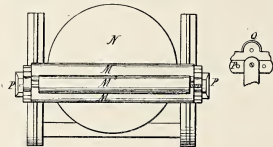
The accompanying zinc etching is reproduced from a part of the original patent.

To quote from said patent: "N shows the ink-distributing table or disk. . . To the saddle-pieces (P) are attached the boxes (Q) for the purpose of receiving and carrying a third or supplemental roller (M'), which third or supplemental roller, when in position, rests upon and between the rollers (M). The roller (M') may be made of wood or any substance suitable to give a good distribution to the ink."

It is interesting to quote still further from the patent, which was issued before a great many of the printers of today were born.

In his patent Mr. Gordon says: "Two purposes are effected by the use of this third or supplemental roller, the carrying always of one-half more ink than if but two rollers be employed, by the presence of this third roller giving distribution as it travels to the inking rollers, and giving this distribution to them *continuously*, whether the same are passing over the form or type or over the revolving ink-distributing table or disk, thus the ink distribution never ceases, as the inking rollers ever receive a distribution, whether they are taking ink from the tabular surface or are imparting the ink to the form or type.

"In many cases I prefer that this third or supplemental roller should be made to vibrate, to effect which vibration a simple screw is cut upon one end of the stock or journal supporting this third roller, which screw, when the press is in operation, works in a female screw cut in one end of the boxes supporting this third or supplemental roller."



Valuable claims were allowed Mr. Gordon on this patent.

Why is it that so many years passed before any general use was made of Mr. Gordon's thoroughly practical ideas on ink distribution?

The following may be the reasons:

The device probably worked all right in the experimental shop where everything was done to favor the device, but when it was put out to work under the conditions prevailing in the average shop it failed.

The patent drawings do not show that he made any provision for adjusting his attachment to meet the shrinkage or expansion of form-rollers. That would be a serious omission even now when rollers are made much better than they were in Gordon's time, when printers made their own rollers.

Truck-wheels do not seem to have been used on the ends of the roller-cores. The extra friction of the vibrators had nothing to overcome it except the contact of the roller composition with the rails and form. This would, of course, tend to cause the rollers to slip, not turn, thus filling up the letters with ink and rapidly wearing out the surface of the rollers. It would appear, therefore, that because of what now seem structural defects, the use of a very practical and useful idea failed of adoption.

So far as I can learn, the first really practical vibrator for job-presses was one in which the vibrator was turned by gears running in a rack attached to the bed-rails and extending along the ink-plate. It also provided for some limits in adjustment, by the use of tools, to meet the varying conditions in size and quality of form-rollers.

As is always the case, a successful device stimulated imitation.

Although there are now on the market some fairly efficient vibrators in which are remedied some of the structural defects apparent in the carrying out of Mr. Gordon's ideas, there is still opportunity for valuable improvement. Nothing has ever been made that could not be made better. That is the way the world has progressed and will progress.

Modern Type Display

*Some Examples
of the Work of Arthur C. Gruver
Pittsburgh · Pennsylvania*



THE INLAND PRINTER
CHICAGO



Second Banquet

Harman & Company

PITTSBURGH



WILLIAM PENN HOTEL
Saturday Evening, March 8, 1919
Six-thirty

MENU



CELERY	FRUIT COCKTAIL	OLIVES
	TOMATO SOUP	
	FILET SOLO CARDINAL	
	BROILED CHICKEN	
PEAS	POTATOES AU GRATIN	
	ROMAIN SALAD • RUSSIAN DRESSING	
	ICE CREAM	CAKES
		COFFEE

GETTING YOUR MESSAGE ACROSS



A Discourse
on the Printed Word by JOHN T. HOYLE
Professor of Practical English
Carnegie Institute of
Technology



MACGREGOR-CUTLER PRINTING CO
PITTSBURGH · USA

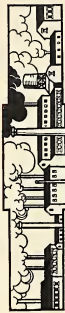
HIGH SPOTS

*Best Selling Arguments Covering
Our Products*

THE MILLER FEEDER
THE MILLER SAW-TRIMMER
By Our Salesmen



THE MILLER SAW-TRIMMER CO
PITTSBURGH, PA



HIGH SPOTS

Best Selling Arguments Covering Our Products

SOME time previous to the meeting of the Sales Force of the Miller Saw-Trimmer Company held in Pittsburgh, January 30 and 31, 1918, each of our representatives was requested to submit a letter covering the five best selling points of both the Miller Saw-Trimmer and The Miller Automatic Platen Press Feeder. The replies covered a wide range of thought and brought out some splendid suggestions which, we believe, offer new angles of approach to all the members of our selling force.

At the convention, copies of a number of the best of these letters were submitted to the salesmen in attendance with the request that each man vote for the best letter in each group. As a result of this vote, Letter No. 1 on the Miller Feeder, written by Mr. John Farnsworth, and Letter No. 10, on the Miller Saw-Trimmer, written



Getting Your Message Across

I was brought up in a printing-office. To me the smell of the glue roller, the fragrant pungency of printing-ink, and the crape on the back of the door that, if white, might be called a roller towel, are familiar things. I am as much at ease on the floor of a printshop as the sailor is aboard ship. Naturally, I have some ideas on printing and printers. ¶ Time was when the printer was addressed as "*Mr. Printer.*" He was of as much consequence in his community as the lawyer or the preacher, and was entitled to wear that badge of authority, the silk tile, so much affected these days by those who govern us—for a consideration. Mr. Printer was considered the court of last resort in things literary. And he was usually worthy of his position.

But time and chance, which happeneth unto men as well as things, struck Mr. Printer and he fell from his high estate. Following the introduction of labor- and time-saving machinery, the standard of public taste seemed to be, "Not how good, but how quick and cheap." This vicious tendency played havoc with the printing business, which rapidly deteriorated from a noble profession to a mere mechanical trade, far removed from art and literature. These were the days, dark and gloomy, of the "Steam Job Print," when cut-throat competition made life a gruelling struggle for existence. ¶ Within the last few years, however, the printing business has

Coon-McGraw Sales Company

BESSEMER BLDG

PITTSBURGH • PA



Arthur C. Gruver

TYPOGRAPHER

Printing of Character • Designing • Advertising

No. 300 North Craig Street

Pittsburgh • Pa



JIFFY

PATENT APPLIED FOR

The Golf Ball Renewer



MANUFACTURED BY

The Pittsburgh Economy League

209-213 FOURTH AVENUE

PITTSBURGH • PA

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

MORRIS REISS PRESS, New York city.—Your "All Fools Day" blotter is quite a novelty, and, being effectively worded and printed, it should prove to be exceptionally good advertising. It is reproduced on this page.

JAMES L. COREY, Jacksonville, Florida.—With the exception of the business-card for Ambrose, the printer, the specimens sent us are satisfactory. That particular form was reviewed at length in this department of the April issue.

L. S. ROSENBLUM, New York city.—The folder, "Creator of High-Powered Advertising Ideas," is effectively gotten up. The typography is quite legible, thanks to the selection of a style of type that is more than usually readable in the smaller sizes, Old Style Antique.

ANDERSON & RUWE, New York city.—The two posters for the American Merchant Marine Insurance Company and the United British Insurance Company, illustrations on which are from four-color process engravings, are excellent in every way. We can not see how they could have been handled better in any respect.

NATIONAL CASH REGISTER COMPANY, Dayton, Ohio.—The covers of the two booklets issued in connection with the distribution of prizes in your suggestion contests, dated August 15, 1918, and February 17, 1919, respectively, are decidedly striking in design. We regret that the colors are such that satisfactory half-tones can not be made for the purpose of reproduction.

SMON TRUST, Pittsburgh, Pennsylvania.—Stationery forms for the Athletic Underwear Company are designed in your characteristic style, and combine the valuable qualities of neatness, dignity, legibility and display effectiveness. The last-named good feature is happily secured without the employment of bold, crude type styles, which are too often, without reason, considered as necessary.

J. J. GUTHRIE, Galveston, Texas.—We admire the effect of neatness by which your work is characterized. The title-page for the Y. W. C. A. Oleo Club concert would be improved if some of the lines were set in lower-case or italics to obviate the effect of monotony created by the consistent use of capitals throughout the page. The entire group on this page is placed somewhat too high for good balance and proportion.

THE DU BOIS PRESS, Rochester, New York.—The type-block for the Hickey-Freeman Company is admirable in conception and execution. The process illustrations are excellent in every particular. Typographic of text pages is peculiarly legible and careful at the same time, the reading-matter being set in a reasonably large size of Caslon old style, and the headings in Caslon Italic, having swash characters.

G. G. TEGGE & SONS, New York city.—The red used for printing the border around the portrait, and the word "tender," on the George Reinberr window-card is too flat and lifeless. We believe that it was not clean or that the disk

of the press was not properly washed before its application. Space is too wide between the words of the name, and we would prefer roman to italic for the display. The half-tone is rather poorly printed, owing to unsatisfactory make-ready and a poor grade of black ink.

J. B. MCGRAW, Dallas, Texas.—We note one consistent fault in all the display specimens you have sent us, the violation of the important principle of proportion in the division of spaces

and in the grouping of lines in relation to each other as to size. An effort seems to have been made toward equality of spacing in all instances, the direct opposite of proportion. A lack of understanding of the application of balance to typographic design is also evidenced in several of the designs, which are heavier at the bottom than at the top. Particularly noticeable among these is the title-page of the program for the Memorial Services of the Moose lodge.

The Frederick Leader, Frederick, Oklahoma.—Composition on your new letter-head design is satisfactory in a general sense. It would be improved by a lower placement of the ornament which appears near the center, for, as placed, it crowds the line of type above too closely in relation to the space apparent below. Proportion, or at least a carrying out of the idea of symmetry, should govern placement in such instances. If, by being placed close to the type-line above, it aided in carrying out a definite shape in the group, then no criticism could be made, but it does not do that. The colors employed are pleasing. The card for Mr. Rice is satisfactory in every respect.

HARRY W. LEGGETT, Ottawa, Ontario.—Your new stationery forms, which you have hand-lettered, are especially good. The design is effective and dignified. The "L" in the circular ornament is too far to the left. The upright element should be nearer the center so that the letter as a whole would appear optically balanced within the circle. The horizontal element, or base, should extend to the edge of the decorative ornament at the right. In other words, you have centered the letter mechanically without giving consideration to the white space above the horizontal element and at the right of the perpendicular element. We like the package-label on buff stock much more than the same design on white paper.

THEODORE T. MOORE, Lodi, California.—While the cover-page for the "Yosemite Automobile Club" booklet is thoroughly satisfactory, quite pleasing and effective, it would be improved, in the opinion of this writer, if the border had been made slightly larger by cutting into the outside margins, so that the line "Automobile" would not crowd the border so closely at the sides. While the type in the upper group, the title, is too large for the type page as measured by the border, we do not consider that it is too large for the paper page, for the character of the form and for the rather dark-colored stock employed, hence our suggestion that the margins be cut down somewhat to provide for enlarging the border. The color treatment is decidedly pleasing, black and a rather bright blue-green being printed on a rather dark gray stock.

FRANK G. NODLAND, Marshalltown, Iowa.—You are handicapped in your work by the possession of too few a variety of type-faces. The employment of many styles of type, between most of which there is nothing in common as to char-

All Fools Day

Morris Reiss

the Printerman who took the 1st day out of APRIL—and does it consistently every day in the year—year in and year out—has made the *little sarcasm* a printer's promise' a thing of truth and something to rely on

MORRIS REISS PRESS

DESIGNER, TYPE-SETTER AND PRINTER
DISTRICT TYPE-SETTERS
PHOTO-LITHO



Nineteen		APRIL										Nineteen
Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.						
6	7	8	9	10	11	12						
13	14	15	16	17	18	19						
20	21	22	23	24	25	26						
27	28	29	30									

Novel calendar treatment, especially in so far as concerns copy, in which "a printer's promise" is stated to be "a thing of truth and something to rely on," that is, when the Morris Reiss Press is the printer. Printed in blue and orange on buff linen finished stock, the orange being employed for the lines drawn through the words "All Fools Day," the rule above the signature and the trade-mark immediately above the calendar.

THE MAN TO WATCH

By RUDYARD KIPLING



SOONER or later you will see some man to whom the idea of wealth as mere wealth does not appeal, whom the methods of amassing that wealth do not interest, and who will not accept money if you offer it to him at a certain price. At first you will be inclined to laugh at this man, & to think that he is not smart in his ideas. I suggest that you watch him closely, for he will presently demonstrate to you that money dominates everybody except the man who does not want money. You may meet the man on your farm, in your village, or in your legislature. But be sure that, whenever or wherever you meet him, as soon as it comes to a direct issue between you, his little finger will be thicker than your loins. You will go in fear of him, he will not go in fear of you. You will do what he wants; he will not do what you want. You will find that you have no weapon in your armory with which you can attack him; no argument with which you can appeal to him. Whatever you gain he will gain more.

I would like you to study that man. I would like you better to be that man, because from the lower point of view it doesn't pay to be obsessed by the desire of wealth for wealth's sake. If more wealth is necessary to you, for purposes not your own, use your left hand to acquire it, but keep your right for your proper work in life. If you employ both arms in that game, you will be in danger of stooping; in danger also of losing your soul.

Handsome third page of a folder by E. E. Grabhorn, Indianapolis, Indiana, described in review item which appears on this page. In the original the decorative initial was printed in red, the remainder of the form being in black.

acteristics of design to make their use together pleasing, is the outstanding fault in the work. The same arrangement and display as followed in the work, if confined to a single series of type, or even two that would work together well, would result much more satisfactorily. Where legibility is a prime consideration, you have happily employed readable styles of type; and this fact, combined with simplicity of arrangement, warrants us in characterizing your typography as good, outside, of course, the fault referred to. Presswork is only ordinary; a better grade of ink, in most instances, combined with careful make-ready, would add materially to the appearance of your own part of the work, the composition and design.

E. E. GRABHORN, Indianapolis, Indiana.—The folder, "The Man to Watch," is excellent. Type, style of treatment and paper—a buff, hand-made, of heavy-weight—are consistent in every respect. We see no advantage in the use of the ornaments at the ends of the single title-line on the first page, and are quite sure this line would appear to better advantage if printed somewhat lower on the page. The ornaments at the ends of the display-line on the third page, reproduced herewith, do not appear so displeasing as those on the first page, though these, too, we feel, could

have been left out to the improvement of the page as a whole. The initial was printed in red.

GEORGE I. SMITH, Dolgeville, New York.—Your April blotter is, in general, satisfactory. While the orange used for the second or decorative color is satisfactory for printing the border, it is altogether too weak for printing the small line of type, "Let George do your printing." When colors are used which are weak in tone, as are yellow, orange and tints of all colors, the type selected for those lines should be correspondingly bolder in order to compensate for the weakness which results from the color. Even the initial "S" is too weak and appears lost, owing to its small size, lightness of tone and the weakness of the color, orange, used for printing. Note how much stronger the orange appears on the rather heavy border than on the type-line referred to. We believe the heading, "Latest Typographical Tri-

umph," could be improved by the substitution of something which would be more generally understood by the ordinary reader. We doubt very much whether the average person has a clear understanding of what "typographical" means.

WATSON JONES, INCORPORATED, San Diego, California.—All the specimens in the large collection we have just received from you are representative of a high order of workmanship in every feature of their production. Particularly pleasing is the good taste evidenced in the selection of papers for some of the more elaborate samples, and in the colors employed for printing thereon. Stocks, colors of inks and designs combine in these particular forms to create very pleasing as well as unusual effects. The membership card for L'Alliance Française is decidedly appropriate in treatment, and it is also quite interesting, made so by printing a twenty-four point rule in blue along the left-hand edge of the card and a rule of the same size in red along the right-hand edge. The card was of white bristol stock. The type employed, Packard, fits in admirably with the entire scheme, it being suggestive of French temperament to an extent, as well as being similar in a general way to several French styles of type which we have seen.

DAWSON & HENDERSON, Traverse City, Michigan.—The program for the "Memorial Service" is satisfactory in a general sense, as the plan of printing is excellent. The yellow used for printing the bands of border running across the tops and bottoms of the four pages is too cold, it being a lemon yellow, and the effect would be better if a chrome yellow had been employed. This yellow was used also as a base for printing the stars in the service flag, which were afterward dusted with gold. As a matter of fact, the stars are so small they do not show off the gold to advantage, too little of the color being reflected. As a result, there is little distinction between the gold and the yellow. A chrome yellow would have served equally as well for a base for later applying the gold, and would have been much more pleasing in itself for the borders. While we regret that types were used in combination in this folder which are inharmonious, and hence displeasing, these faults are largely compensated for by the general good design of the piece.

Northfield News, Northfield, Minnesota.—While the "Northfield Community Calendar" is quite satisfactory in general design, it is made displeasing by the colors used. Blue and green, which form the basis of the printing—the only other color used being yellow, which is used alone in only one patch, otherwise by being printed over the blue to form the green—may so seldom be used together with success that the attempt had best not be made. They are particularly displeasing in this instance. Cattle are not blue, nor do buildings, stone or brick, appear blue. To obtain green for the grass and to print the other features of the illustrations in colors which would be more natural and more harmonious with the green would mean another set of plates, so it is difficult for us to offer you any constructive advice

CARTE de MEMBRE de L'ALLIANCE FRANÇAISE

M

GROUPE de SAN DIEGO

ANNÉE 1919

SECRÉTAIRE

It doesn't look like much here, but it is only by the use of this illustration that we may demonstrate adequately the attractiveness of the original, described in review of Watson-Jones, Incorporated, which appears on this page.

considering the way the plates are at present. It would seem that a warm red-brown would be the best base color, as it would give a more reasonable representation for both cattle and buildings, the design being a grouping of various illustrations in half-tone.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—Specimens found in your last contribution to this department are consistent in quality with those sent us in the past; they are excellent in every way. The second number of *Macograms* is an improvement, in our opinion, over the first issue, especially as regards the character and amount of reading-matter therein. We feel that this house-organ will prove quite effectual in developing business for the MacGregor-Cutler Printing Company, the house with which you are identified. The booklet for the Liberty National Bank, entitled "Habit," is especially pleasing. The cover-page, herewith reproduced, while quite unconventional, particularly as concerns the border, is nevertheless dignified and effectual in display. It should attract and hold the attention of recipients.

MASSEY-HARRIS COMPANY, Toronto, Canada.—In general, the various advertising forms of which you have sent us samples are very good indeed. Particularly effective, we find, is the character of the artwork in several of the forms. General format, display and arrangement are the predominant good features. Faults are noticeable in the inferior type equipment, as many of the display-faces are not as attractive and effectual as others which might have been employed, and the smaller type used for the text-matter of a number of the forms shows evidence of considerable wear. This wear has had its effect on the quality of the presswork. The newspaper advertisements are effective in a general way, the uniformity of border treatment being worthy of commendation, especially as this feature identifies the advertising in somewhat the same fashion as a trade-mark does. The only serious

Printers and Cooks

I COULD take flour and lard and nutmeg and apples and fuss over them all the morning, but it would be an awful strain on the imagination to call the result an apple pie. Also, it would be more of a strain on the digestion. Moreover, if the appeasing of your hunger depended on my effort it would strain your temper.

Someone who had taken a college course in apple pies, whatever her other shortcomings, would make a better impression.

Printing is much the same—the same paper and ink and mechanical contraptions are available to anyone who wants to tackle the business. All the little arbitrary

signs

signs we call the alphabet are open to all writers, some of whom you read and some you do not.

Advertising messages are a succession of arts; artists in words, artists in type, artists in sketches, in color and combinations of them all; that the result may make a digestible pie that a hungry man will delight in.

There's just as much difference, or would be if I attempted it, between my pie and your mother's as there is between some printing and ours, egotistical as that sounds. Mother proved up—and made a reputation that will not down—make us.



The Marchbanks Press
No. 114 East 13th Street
New York

Unusual treatment of first and third pages of envelope folder, an item in the advertising of The Marchbanks Press, New York city, many attractive examples of which have been shown in past issues.

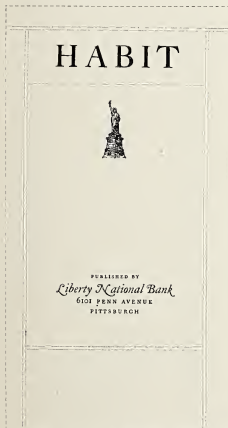
fault we have to find with the display advertisements is that, in the smaller ones especially, there is in most instances more reading-matter than the space can accommodate satisfactorily. This is true to a more limited extent in the larger space advertisements also.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—The 1910 Annual of the Lone Star Band is a commendable piece of work. The cover is striking and pleasing at the same time. An improvement would result if the Caslon Bold had been used for the lines thereon which are printed from text characters, as well as for the main display line, which is in that style. The text appears out of place on such a large page, and not in harmony with the style of the work. Owing to the fact, also, that the Caslon line is the larger, harmony between the Caslon and the text is not good, because of the manifest difference of shape, which would not have been the case had the reverse been the rule in so far as size of lines is concerned. The illustration is nicely handled in relation to the position of the type-lines, and the second color, white, is just the thing with black on the bright red stock used. Typographically, the inside pages are quite well handled, and the presswork is satisfactory, though the printing of the half-tones could be improved. The trouble, we feel, is due, in part, to the use of a rather poor grade of ink and not enough of it. Doubtless, the lack of adequate distribution had its effect, also, as the job was done on a 12 by 18 inch platen-press, and some of the half-tones were quite large. Considering this fact, and measuring the work with the quality usually done under similar circumstances, we consider your pressman did very well indeed.

DENNISON-MCKELLAR COMPANY, Stockton, California.—The menu and program for the Anteros Club banquet, while, in general, rich and effective, and though the character of the cover permits of a more decorative treatment than the ordinary run of printing, is yet too ornamental. Considering that a deep purple

stock was used for the cover, the design could well be strong, but all the strength should not have been in the border and ornament, which subordinate the type-matter to a considerable degree. If the type had been larger throughout, in which case the words "Anteros Club" would have to be set in two lines instead of in one, the effect of the whole would have been rich and striking, as, in reality, it already is, but there would be the added qualities of consistency and improved legibility. The use of gold for printing, or for dusting the printed design, was a good selection, as gold is very good indeed on purple. The inside pages were printed on goldenrod-colored stock, harmonizing nicely with the purple cover-paper. Printing on these pages was in purple. The border used on the four inside pages is very pleasing, and the type-matter is well handled on the menu-page, where the amount is sufficient to comfortably fill the border. On other pages, where there is little matter, however, the type is not well placed, being located half-way from top to bottom, thereby appearing to be below the center, overbalanced at the bottom and uninteresting. The principle of proportion is violated in the equal division of the space by these short pages, and this results in a monotonous appearance. The fact that the type-matter on the third and last pages is wide in proportion to its height, especially in relation to the very narrow shape of the page and border, causes too great a variation in the distribution of white space, the space between type and border at the sides being very small, while that above and below is great. All in all, however, the form is excellent, and it provides a nice souvenir for those who attended the banquet. Presswork is excellent throughout.

F. P. CRESS, Philadelphia, Pennsylvania.—While, of course, to please the customer is the important thing, nevertheless to do so does not necessarily mean that you have given him the best possible workmanship. The cover-design for the Calcebaugh Company is too involved to



Arthur C. Gruver, Pittsburgh, Pennsylvania, designed this booklet cover-page, which combines dignity with a certain amount of novelty and considerable attractiveness. Rules were in red, type and illustration in black, on white stock.

be pleasing from an esthetic standpoint, or to be effective from a display or publicity standpoint. Breaking the panel border for inserting the firm-name above the center and dividing the two items of which the book is a catalogue, Dynamo and Motor Brushes and Carbon Brushes, makes it difficult to comprehend clearly the features of

have not mentioned smaller and by dividing the various points with white space, keeping the lines related close together, we are sure the more important features would be more readily grasped at a glance, as they should be on work of this sort. On forms of this character, consideration must be given the fact that it is not to be read at ordinary

probably caused the exceptional emphasis. The other three specimens — menus — are decidedly high-class in every respect.

THE STERLING PRINTING COMPANY, Fremont, Ohio.—Typography and design are excellent in all the specimens you have sent us. There is an effect of neatness and dignity in all the examples

The MEMORIAL COMPANY of AMERICA

Engravers-Manufacturers

FREDERICK, MARYLAND



In the original of this letter-head, which was on white bond stock, the border was in light gray and the type-matter and ornament below address in deep blue. Marken & Biefeld, Frederick, Maryland, the printers, can employ more ornamentation with telling effect than most printers whose work we have been privileged to examine. This example is rather conservative — for Marken & Biefeld.

the page. The almost consistent use of capitals, while often permissible on catalogue cover-pages of few lines, is a fault in this particular instance, where there is considerable copy. This is true, also, in this case, because some of the lines are larger than they should be. Capitals are difficult to read, and should therefore be employed with restraint. The complex border treatment takes away from the essential effect of unity which is desirable from the standpoint of appearance and legibility. Broken effects in borders make it difficult for the reader to concentrate, and that, of course, affects reading to such an extent as may mean a weak impression on his mind.

MARKEN & BIEFELD, Frederick, Maryland.—Specimens are all high grade in every particular. You are especially successful in the production of decorative effects; and while you employ ornamentation to a greater extent than others who contribute to this department, it is always in good taste and so handled as to embellish the work to a high degree without dominating the type-matter. Colors are especially well chosen. The stationery forms for Haller & Co., printed in blue and yellow on strong blue-colored, linen-finished stock, are a delight to the eye. Such stationery as this is bound to get first attention in any man's mail. We regret the colors are not suitable for satisfactory reproduction. One of the letter-heads is reproduced in half-tone on this page, but our readers will have to make allowance for a loss of effectiveness occasioned by the fact that even the colors for printing it do not photograph in their proper value.

THE RECORD COMPANY, St. Augustine, Florida.—Except for the card advertising the organ recital by T. Morley Harvey, the specimens are all of a high grade; and, regarding the exception, we would prefer to state that it is not as good as it might be rather than to state that it is altogether unsatisfactory. Too many points are emphasized by size in the card; in other words, we could not object to the changes in type styles in various lines if some of the more or less unimportant features were set in smaller type. As the design is printed, the only feature that stands out properly is the title "Organ Recital," but the name of the star performer, place and date should likewise stand out, which they do not now do effectively. By setting all the lines which we

reading distance, as are books, magazines, newspapers, etc., and for that reason the type should be proportionately larger. Frankly, we believe the size of the card is too small for the purpose, considering the amount of matter that it was essential to incorporate in the design. This

secured without the sacrifice of display effectiveness. The firm letter-head, printed in blue, blue tint and red, would be much better from a publicity standpoint, and more pleasing from an artistic standpoint, if the line in italics, "Manufacturers of High Grade Printing," were printed in either the full tone of the blue or in the red instead of the blue tint. In the tint, which is a very weak color in so far as tone and carrying power are concerned, the line referred to is weakened in display strength, and the tone of the design as a whole is made irregular and displeasing. When colors are selected for emphasis, consideration must be given this matter of tone; and, when such colors are light in tone, the types to be printed in those colors should be correspondingly blacker to compensate for the loss of tone due to the use of the weaker colors. The green used on the letter-head for The Oak Cutlery Company is too light in tone, and also too warm, to work well with the red used for the panel border and the initial letters of the words in the firm-name. Note that the red stands out, while the green seems to recede. The proper green would have been one having a blue hue instead of a yellow hue, and it should also be much deeper than that used.

MARK T. FOSS, Buffalo Gap, South Dakota.—Yellow is a very poor color for printing type-lines. Only the very largest and boldest lines of a poster can be printed with satisfaction even in chrome yellow, and the lemon yellow which you first employed in printing the letter-head for your paper is much less satisfactory than the chrome, which is stronger in tone, owing to the presence of red. In the first place, the lemon yellow is so light a color that when printed on white stock there is not sufficient contrast to cause the letters to stand out to be easily recognized. Then, there's the question of absorption and reflection of light, which is altogether to the disadvantage of yellow for type printing, especially when on white paper. If you could experiment, you would find that the same yellow would be quite readable on black paper, although it would require several impressions before the black could be covered. Under artificial lights, most all of which are more or less yellow, it would be impossible, we are sure, to read the line of type in this letter-head. As you added red, or orange,

St. Augustine Corning Record
ST. AUGUSTINE
FLORIDA

*Published every evening except Sunday
No Sunday paper published*

*Member of A.B.C.
Member of Associated Press*

**Advertising
Rates**

Length of column, 20 inches
Width of column, 2 1/2 inches
(between cuts)

Fourteen agate lines to inch
Seven columns to the page

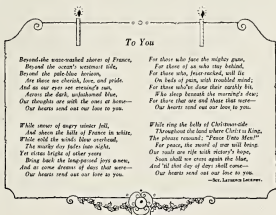
EFFECTIVE JANUARY 1, 1919

First page of folder by Howard Van Sciver, St. Augustine, Florida, illustrating use of miniature newspaper heading to provide emphasis and advertise the paper more effectively. The outside, heavy border, "bled," was printed in light green and the remainder of form in black on green-tinted stock.

to the yellow, you improved the effect by overcoming the conditions existing by reason of the use of yellow and its relation to light and white paper. The best of the three colors is the one in which the most red is apparent. This is indeed quite satisfactory, in so far as the colors are concerned, though the design would be much improved by the elimination of the rules at either end of the line printed in color. These serve no

overcomes the advantages otherwise gained. All the advertisements which you sent us, in fact, are very much above the average for such work. The uniformity of the type-display is a feature worthy of considerable praise, as is also the standardized border used, both, in combination, serving to give character to the publication's advertising pages. Nothing of display effectiveness is lost, either. This writer is not a keen admirer of

at the bottom of this page, we quote from the letter of Mr. Evangelista: "I wish to call your attention to the unique design of the engineers' insignia which appears on the front cover of the booklet, 'Le Genie, Les Memoires de l'Imprimerie,' which was set up entirely of rules and other typographical material by Private Anthony J. Evangelista, 88 Webster street, Boston, Massachusetts, a former employee of the Boston Globe.



Christmas-greeting folder produced by printers of the 20th Engineers at General Headquarters, A. E. F., in France. It is described in detail in review which appears on this page.

useful purpose, but they do make the effect complex and handicap the prominence of the line with which they are used.

L. F. McPECK, Medina, Ohio.—We sometimes wonder what conception of the term "balance" is held by some people when they state that a certain form is not in balance. Obviously, balance must be subject to wide interpretation. One who takes the trouble to consult the dictionary will find that balance is a very certain proposition, and that it does not mean anything and everything. Of the two advertisements you have mentioned, those for "Michigan Honey" and "Windmill Power," we can not see how the first could be better balanced, though the main type-group of the second-named advertisement is a trifle too high, causing the design as a whole to appear slightly top-heavy. The "Michigan Honey" advertisement is exceptionally pleasing, and occupying the full page of a magazine, as it did, is sufficiently strong in display to secure the proper attention. On the page of a newspaper or in combination with other advertisements it might lose out, although we are not certain of that, as the liberal background of white space against which the type sets might serve to cause the advertisement to stand out even there. We are quite sure, however, that if the reading-matter were paragraphed instead of being set in one paragraph, and in a single measure, the paragraphs being marked off by the conventional markers, it would appear more interesting and easier to read than it does as handled. Also, some important point might be selected from the body-matter for reasonable emphasis, and that would make the appearance more interesting, as well as break up the solidity resulting from the close spacing of so much reading-matter. Perhaps your critic was considering some of these points when he stated the design was out of balance. The other advertisement indicates the need of a border to unify the design. It is a fact that a continuous border, set a reasonable distance from the type enclosed, has an influence which makes concentration on the type inside easy. This is due to the effect of unity afforded. Some of the faults in the other advertisement are overcome in this one, particularly the improvement of paragraphing, but that one weakness

Bodoni type, however, though recognizing that in some cases it may prove excellent. Those instances are limited, however, and do not include the pages of an average magazine, printed from type. Understand, we do not insist that it is altogether bad, it is only that there are other faces more legible and that will last longer.

THE INLAND PRINTER is indebted to both Joseph A. Evangelista, Boston, Massachusetts, and Private Tom Raines, Company A, 20th Engineers, France, for copies of the interesting specimens shown on this page, which were done by members of that regiment in the printing-plant conducted at American General Headquarters, Chaumont, France. Concerning the interesting cover-page "Le Genie," reproduced

While setting this brochure it was found that a cut of the insignia was unobtainable, but this difficulty was met with success by Private Evangelista, who volunteered to set it." The cover was printed in three colors: a medium brown was employed for the insignia device; black for all type, the outside rule of the border and for the outside rules of the three-rule combinations appearing above and below the words "Le Genie"; and red was used for printing the single rules between the two black rules above and below the words of the title, and for the fine inside rule of the border. Concerning the Christmas-greeting folder, all four pages of which are shown above, Private Raines writes as follows: "The poem expressing the season's greetings inspired the conception and later the birth of this little infant of the 'art preservative,' reared to reality 'over here.' In order to prevent selfish glory from entering aspiringly and with prominence into the limelight, the imprint of the '20th Engineers' was deemed proper and official. However, in the process of making, the design was drawn up by a draftsman, from whom it found its way to the photogravure and stereotyping plant, from whence, after plates were made, it ventured forth into the printing department, where it was produced on paper, the verse being composed on a Model 18 linotype, of which we have two. Later, it was sent to the presses, from whence developed the finished article." The front page of this folder was attractively printed in red, yellow and green. Red was used for printing the lettering inside the panel, for the rays from the two candles at the top and for the small central spots in the circular ornaments at the lower corners of the panel. Yellow was employed for printing the flames from all candles and for the fine inside line of the panel. Green was used for the remainder of the design. In its original form the page is quite pleasing. On the inside spread, shown at the right, the type-matter was printed in black, the border and holly leaves in green and the berries in red, while the candles were handled as on the first page. The back page, shown at the extreme left of our illustrations, bore only the imprint as shown, the lettering being in green, while the border treatment was the same as the first page.



Booklet cover by Private Anthony J. Evangelista, 20th Engineers, in France. The insignia of the branch of service was made up from type-material by Private Evangelista, as a cut could not be secured.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

II—STYLES OF TYPE IN RELATION TO DISPLAY.*



WRITING for the opening-page editorial for an issue of his house-organ, one of the successful advertising men of the Pacific Coast, who operates a printing-plant mainly to give expression to his advertising ideas, voices his disgust with the term "artistic printing" by plainly stating that he hates it. In the third paragraph of that initial item this editor goes on to say "There is no such thing as artistic printing. . . .

There is good printing and bad printing." He is not the first to advance that sort of argument; it has been the pet line of scores of advertising men, many of whom insist also that negative suggestions should not be made, yet some of the most successful advertising has been based on negative assertions.

The editor of another house-organ comes out with a sarcastic article entitled "lookhereanlookthere"—yes, we quote the heading just as it appeared, sans capital letters at the beginning of important words; sans "d" in word "and"; sans space between words. This article provides the interesting information that whenever printing-trade journals essay to suggest an improved handling of some design alongside the original "the last state is usually a dang sight worse than the first, depending, of course, on the purpose for which the printed advertisement was employed." He glorifies the incorrect first settings in this fashion: "It is true that the original specimens are often crude, coarse, bold and eminently unladylike, but they arrest attention and so accomplish the first and most difficult task of printed publicity." To accept this man's theory is to agree that people are not attracted by the pleasing and the beautiful. Faugh! Forbid that Americans should be so depraved.

In other words, we are to believe the style of the patent-medicine faker and the blusterer is preferable to that of the refined salesman who employs dignified manners in presentation and relies on suasion rather than force and noise to effect sales.

Going on in his tirade, this advertising man asserts that "Type should be made to ballyho the business of the advertiser, and not to express the hollow-chested personality of some type-sticking artist. And no man, or medium, living or dead, is a final authority on the proper uses of type." We are glad he included this last sentence, for it justifies us in not taking his statements seriously.

We may pass over the assertions of the first-quoted editor. His remarks were largely governed by his point of view; and he employed them to good effect, as the term "artistic printing" has been used forever and for aye regardless of whether or not the article merited the appellation. The term, it is true, has been abused, but that is no argument that it may not be true,

nor that it is a disadvantage for printing to be "artistic." That writer is interested primarily in printing and advertising in so far as it succeeds in selling merchandise. From that standpoint, of course, printing is not good if it does not sell the goods. His conception involves proper approach and appeal in an advertising sense as well as the mere physical appearance of printing. We know on good authority that the printing done in the plant of which this man is head is good printing from his point of view; and we know, too, that it is for the most part artistic printing, in that it is in conformity with established fundamentals of art, whether he realizes the fact or not.

The second house-organ editor, however, clothes his assertions with blatant typographic presentation, harmonious in every sense with his type of writing. The typographic treatment given the inside pages of his house-organ, a suggestion as to the nature of which is provided by the treatment accorded the heading quoted in a preceding paragraph, indicates that this editor attaches prime importance to the features of novelty, oddity and boldness. He asserts such things are essential to gain attention, yet the cover of his organ, the first view a recipient has of it, is quite conservative. On the other hand, the covers of the Western editor's house-organ are always of such nature as to attract attention and suggest interest, scoring high in novelty and effectiveness, yet the inside pages of this house-organ are pleasing and legible, and "artistic."

It is essential that anything to be right must be consistent.

For the second editor to assume, as he does, that those who have preached the doctrine of good printing believe that type should be "all nicely toned down, and turned in, and squared up, and white spaced, and reduced to a perfectly proper nonentity," as he states, is a mistake; and it indicates a lack of attention on his part to the activities of the trade journals. Naturally, type-display which is "crude, coarse, bold and unladylike" will claim a fleeting glance—if that is all the term "attention" implies—but it must leave a sour taste. If that editor is right, and the grotesque has such great value—we assume the typographic treatment of his house-organ is an expression of his ideas—why in the name of common sense don't people wear ugly clothes, live in ugly houses and sit in ugly chairs? Why do they pay attention to the "lines" of an automobile, the cut of a suit and the style of a gown? People demand the pleasing, the beautiful, the "artistic," because they can not live in happiness with ugly things around them. It is, therefore, an affront to a reader's intelligence and his sense of the fitness of things to consider that he is attracted more strongly by the bizarre and ugly than by the pleasing and beautiful—the "artistic." How, then, can an advertising man in effect claim that beauty in type display is of no importance? Thank fortune, all of them do not. Thank fortune, too, that proof is to be found on every hand that attraction,

*Copyright, 1919, by J. L. Frazier.

as well as interpretation, may be best served by type-display which is pleasing and inviting to the eye; and that printing, while being pleasing, may also be forceful and characterful.

Printing *may* be artistic — but we should not take a narrow-minded view of the meaning of the term — and it *must* be more. Beautiful, that is, artistic, printing does not imply weakness, daintiness, lack of character, or any of those things. The boldest of type treatments may be beautiful in its consistency of style and concordance with the fundamentals of design. Furthermore, beautiful printing does not imply patting and squeezing type into arbitrary shapes. In the Standard Dictionary we find the term “artistic” defined as follows:

“(1) Of or pertaining to art or artists. (2) Characterized by the appearance or effect of art; *conformable to the principles of art; correctly and tastefully executed; appealing to the esthetic nature.*” Surely, on that basis, printing may be artistic. Who will deny that it can be “correctly and tastefully executed” or that it may be made to appeal to the esthetic nature? Furthermore, it may be conformable to the principles of art and design, from which standpoints type-display will be treated in its proper place.

The remarks just concluded should be considered parenthetical. They are, in reality, out of place at this juncture in so far as the logical and orderly study of display is concerned. They are incorporated thus early for a definite purpose, however, and that purpose is to show at the outset that those seeking more light in display will have occasion to meet and discard many false theories.

Display is not based on any one man's taste, nor is its correctness to be gaged by personal likes and dislikes. Despite that, and though based on reliable laws, display represents a serious, complex problem, even when considered only in relation to its primary function, the interpretation of ideas — that is, making words in print clear and easily comprehensible. When one adds the requirements for beautiful effects necessary to

Though several devices of display, if utilized, will aid in the attainment of unity in a design, and thereby cause it to appear individual, and to hold together, none is so certain as the practice of using but one type-face in a design. The restriction to a single font, however, is not so close at that, when one considers that the single font may embrace both capitals and lower-case of the roman, as well as capitals and lower-case of the italic. These variations are afforded in a number of thoroughly satisfactory series or families. Thus, we have four changes, and we have not taken into consideration at all the variations afforded by the different sizes of a complete series.

Size, moreover, can scarcely be said to afford a variety of style, though capitals and lower-case characters are sufficiently distinct to encourage some differences of opinion as to their proper association in display. In Fig. 1 we find that with one common roman face and its companion italic, which two must be considered one general style, seven noticeable changes can be secured. This example, remember, is not claimed to be a model of display, being given merely to demonstrate the possibilities for variation in a single series of type. There are, as a matter of fact, too many changes for so few words; the form, in fact, is

overdisplayed — a serious fault. However, it is plain that there is greater unity in Fig. 1, overdone as it is, than in Fig. 2 where the changes are not merely to different forms of the same style but to different styles. Fig. 3 in contrast with Fig. 2 illustrates how greater unity and better emphasis are obtained by the employment of several forms of a single pleasing and legible roman face.

It is difficult to understand the purpose of such work as Fig. 2; it represents a type of display without any basis in reason. The compositor could not consider he was unfolding the sense of the copy, the appearance being such as to indicate that he was endeavoring to provide a catalogue of the office's type equipment, in which effort he succeeded admirably.

TO UTILIZE
TOO MANY TYPE-FACES
Frequently Means Failure
to employ
Any One of Them
with
SUCCESS

FIG. 1.

**FORT WAYNE
TAILORING CO.**
MERCHANT TAILORS.

Suits Made To Order from \$25 up.

CLEANING, PRESSING & REPAIRING
Our Specialty..

405 FEDERAL STREET - PITTSBURGH, PA.

FIG. 2.

SUITS MADE TO ORDER from \$25.00 up

Fort Wayne Tailoring Co.

Merchant Tailors

CLEANING, PRESSING AND REPAIRING
OUR SPECIALTY

405 FEDERAL STREET

PITTSBURGH, PA.

FIG. 3.

attract attention, the problem requires even more care and thought. The display compositor will do well, therefore, not to increase his task by attempting to handle several styles of type together while he is endeavoring to give the design unity and a style of its own. To employ several styles is to multiply the difficulties which beset the way to effective display.

Display, when brought down to such a level, loses its value; it becomes mongrel. In this connection a homely example seems appropos: A trained eye is not necessary to distinguish between the thoroughbred animal, true to type in every detail, and the mongrel, a cross between two or more breeds. A thoroughbred is always provocative of admiration, and, in his

distinctiveness and trueness to type, delights the eye owing to the natural appeal of harmony and form. The slim and graceful thoroughbred greyhound, while by no means the most beautiful of God's creatures, has a beauty in his consistency, his harmony, particularly pleasing to those who admire his peculiar proportions, as has also the squat, bulky and broad bulldog. But what is the result when these dogs are crossed? A mongrel. In the crossing of animals every feature is altered, and the new type is not as bad looking as if the head remained bulldog and the body greyhound.

In like manner, printing may be of the mongrel variety, or it may be thoroughbred. It is made mongrel in one way by the mixture

together his lines of various sizes, and selecting his words and phrases for emphasis and subordination — giving due consideration all the while to balance, proportion, white space, etc. — he does not have to make readjustments to compensate for difficulties arising from changes in style of letters.

While advocating the advantages of one face for each design as a general rule, which are manifest, it would be absurd to insist on such practice in every instance. Occasions will arise where the contrasts provided by one series of type, although giving noticeable distinctions, are not strong enough. Variation in size, too, may be employed until it loses its effect. Type display must not be permitted to be mono-

Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

Mirror of Prynting

FIG. 4.

of various type-faces of various shapes and tones and characteristics. The mongrel type-design, however, is worse than the mongrel dog, for there is not that slight inclination to one or the other in all features. The differences are not modified. Figuratively speaking, the head remains bulldog and the body greyhound. Type-design is thoroughbred in its consistency when only one style of type is used throughout.

A single composition should first of all convey the idea that the various groups, or lines, are parts of one whole which relates to one subject. In later chapters, special attention will be given to the division, or punctuation, of copy by means of display — the breaking up for distinctions and emphasis — but even those considerations must be considered as secondary to, or within, the principle of unity. To adjust words in type so as to indicate their proper relation, to divide and enlarge them in order to develop their meaning without destroying cohesion is, we repeat, a delicate matter, worthy of the display compositor's most serious thought.

Obviously, a design that is set in one series of type will be consistent in style. The compositor has no occasion to worry whether one line is going to appear well beside its neighbors when the design is confined to a single style of type. With one style only, type harmony is obviously certain and one of the main difficulties of the compositor is removed. He can then give his undivided attention to the other devices of display. Under such conditions, he is given a better foundation for building up the structure of his display, so that, when fitting

Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

MIRROR OF PRYNTYNG

FIG. 5.

Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

Mirror of Prynting

FIG. 7.

Types

TYPES to they that be of the Craft are as things that be Alive. He is an ill Worker that handleth them not gently and with Reverence. In them is the power of Thought contained, and all that cometh therefrom.

Mirror of Prynting

FIG. 6.

nous and uninteresting. While there are many occasions where all the interest of appearance necessary may be secured by the employment of a single series, the nature of the copy, and the surroundings, often make it desirable to resort to change.

Unity, a very essential element of beauty, as stated before, is the result of consistency in the character of the parts, and the orderly adjustment of

all the parts to each other and to the whole. In its most literal sense, unity requires uniformity in type styles throughout a design. Harmony, however, does not depend upon the restriction of type to one style; and it is not impossible to combine two styles in a design with good results.

Doubtless one of the most pleasing examples of harmony of contrast is found in the combination of Caslon Text or Priory Text and the old-style Caslon roman face (Fig. 4). Such a combination often affords an effect of richness which is difficult to surpass. The text, or black letter, in contrast, emphasizes the simplicity of the roman, while the roman, in turn, and by comparison, accentuates the beauty and dignity of the text. One thing should be kept in mind, however, when employing such combinations: only a little of the decorative type should be used. Too great use causes it to appear common and overcomes the effect of contrast afforded in the greatest degree by the use of a little, thereby defeating the entire object of its employment. Hal Marchbanks, for example, will employ an occasional line in Caslon Text for the purpose of lending "color" to brighten work otherwise set in Caslon Old Style, or

for emphasis, but the text is invariably used with restraint. The text letter is employed for relatively large display-lines, in which situation its variation from the roman is pleasing and in harmony. The use of an occasional line of text, as indicated, is all the ornamentation found in much of Mr. Marchbanks' work.

If we substitute Old Style Antique, or some similar style, of which the excellent Bookman is an example, for the Caslon, we have also an agreeable effect, which, though a trifle heavy, can be advantageously employed where a medieval effect is desirable. With dark-colored papers, where Caslon would prove too light, this combination is excellent (Fig. 5).

Exceptional contrast, the strongest possible emphasis to be provided by difference of tone without disregard of harmony, occurs when either Post or Blanchard is employed with an old-style roman letter (Fig. 6). A bond between these quite different styles is evidenced in the rugged individuality of the letters in each of these fonts. An old style antique and roman old style join in forming a more pleasing combination, however, while affording a less violent contrast. Employed together, the antique for headings and the roman for body-matter, these faces result in a pleasing page (Fig. 7).

There are a number of combinations of different type styles, quite unlike one another, which work together admirably, each often serving to accentuate or emphasize the characteristics of the other, without suffering in the least in the suppression of its own charm. Likewise, there are faces consistent in so far as characteristics of design are concerned, but which are different in so far as their tone (blackness or lightness of color) is concerned. The family relationship brings such bold and light face types into harmony. Notable examples of this sort are found in the Cheltenham and Caslon families (Figs. 8 and 9), which are legible, pleasing and worthy of the great popularity which they enjoy.

Space will not permit of our listing at this time every pleasing combination of types. Many are possible, especially among the later products of the founders. While a guide to the proper association of types based on sound principles is provided to an extent in the fundamentals of design, which will be discussed later, but which would be out of place at this point, it is difficult, if not out of the question, to lay down hard and fast rules governing such association. The conditions of their use have an effect, by which we mean that a combination can be pleasing in one instance and not in another, just as

certain colors work in unison for a harmonious result in one design and fairly scream at each other in a different one. Some men, too, seem to have the ability to employ type-faces of an antagonistic nature together with good effect, but, more often than otherwise, success in such practice is a matter of sheer luck. We do not see their failures in following the same practice. Therefore, it is the part of wisdom for the compositor to avoid taking chances. He can do that by employing the single series in the many instances where success may be attained by such procedure, and, otherwise, by adhering to recommended combinations. The least he can do in any event is to know why he makes a change, and to be assured that such change is necessary.

Inversely, it seems pertinent at this point to set down certain general rules for avoiding bad combinations. Condensed and extended letters can so seldom be employed successfully with regularly proportioned letters, even of the same face, that it might well be made a rule never to use condensed with regular, extended with regular, or, more important still, condensed with extended. It is advisable, also, to avoid the use of the modern and old style types of roman letters in the same design.

Letters of a fanciful nature, such as are generally characterized by curves, curlicues, distortions, etc., are not necessary in the modern composing-room. Such characters have nothing

in common with the essentially plain and legible styles that must be employed for text-matter; and such styles, obviously, would not prove acceptable as body-letter. We have, however, frequently seen fancy, decorative styles of the sort in question successfully used in a job of few lines (Fig. 10); but the success was due to the fact that no other style was used with them and because there was little matter for the reader to comprehend. Trouble is bound to arise when such fancy styles are associated with others, especially of their own kind.

Type-faces should not be selected, as is too often the case, because they are unusual, novel and distinctive. To secure those qualities something of legibility and considerable of dignity must be sacrificed, as the most legible type-faces, plain romans, are old faces, permitting of little modification without an undue sacrifice in other and more important features. It is a striking fact, too, that most of the fancy styles enjoy a brief meteoric career as novelties and then lie dust-covered in the cases while something else attains ascendancy for the time. Caslon, however, goes on forever.

When one has assured himself that two type-faces may be associated agreeably, he must remember that the introduction of a third increases his opportunities for going astray, for the third

Apollo

A Music Drama

BOOK AND LYRICS BY FRANK PIXLEY
MUSIC BY EDWARD F. SCHNEIDER

Being the Thirteenth GROVE PLAY
of the BOHEMIAN CLUB of
San Francisco, presented
in the BOHEMIAN GROVE
Sonoma County
August 7th
MCMXX

San Francisco
BOHEMIAN CLUB
MCMXX

The style of the design and the nature of the work here provide ideal conditions for the employment of text, or blackletter, with old style roman.

Cheltenham Oldstyle
Cheltenham Wide
Cheltenham Italic
Cheltenham Bold
Its Italic
Bold Extended
Bold Condensed
Its Italic
Extra Condensed
Bold Outline

FIG. 8.

Caslon Old Style
Its Italic
New Caslon
Its Italic
Condensed Caslon
Caslon Bold
Caslon Text

FIG. 9.

must harmonize with the other two. A fourth, it is plain, must have remarkable fitness if it is to harmonize with the other three. One must weigh carefully any reasons for the employment of a third or fourth style before taking the chances which follow its use. More than two styles in a design are not necessary in one out of a thousand jobs.

Type-faces may be likened to tools, and, obviously, one may become more adept in the use of few tools than with many. Since it requires much practice to develop facility in the use of a tool, it is a question how many type-faces one may become adept with. Each distinct class, if not every individual style, requires a different sort of handling for the maximum effectiveness. Naturally, the more one works with a given style the more opportunities he has for finding out what such requirements are. Surely, too, it is better to be master of work in Caslon, for instance, than to attempt to do work in many styles and varieties and be ordinary. Further, it is better to be able to produce variety of effect with one style than to blindly follow an unoriginal style in different forms. The best display composition done today comes from plants employing but few styles of type.

The practice of employing few type-faces may be, has been, and is, applied as a principle to the entire product of a concern as well as to individual designs. It is interesting to note in this connection that there are plants, even in this day of multiplicity of good letter styles, which have adopted as a standard some distinct style of type which they use almost to the exclusion of others. These plants undertake the best of high-grade book and general commercial and advertising typography and do it justice. Often the use of such standardized types, combined with individuality of treatment, has resulted in a house style having some of the aspects of a trademark. One of the most noted printers of the past century, William Morris, employed but two styles, Golden and Troy, in his Kelmscott Press.

If the number of faces in use is to be restricted, provision must be made for a proper range of size and quantity so that the one series, or two, will meet all requirements. This adequacy of supply has its effect from an economic standpoint, too, for it obviates the setting of try lines and the needless setting and distribution of lines which do not fit—or which it is found will not harmonize with the general scheme.

Attention is now due to the appropriateness of type to the character of the work. None will deny that type can suggest—that an atmosphere may be imparted to the message in print by the character of the

Printology

Caslon Old Style

THE TYPE OF THE CENTURIES

THE type used in this issue represents, in our opinion, the highest achievement in letter designing. The first font of Caslon Old Style was cast about 1725, and its popularity since that time has been almost continuous. Everett R. Currier, writing in *Monotype*, the journal of the Lanston Company, says: "It is really hard to overstate the use of Caslon type. Objections can be found in it, and objections may be taken to it. But the type has yet to be made that can match it for all-around usefulness; for grace and dignity in high places, and for clearness and neatness in ordinary work. Of this type can be said that, if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print. It is a type whose vitality carried it through the worst period of typographical art in history—the waning days of which can be vividly recalled by those of us who spent our apprenticeship amid the welter of fantastic job types then so popular. The printing industry will have made a tremendous stride forward when it has grasped the idea of intensive cultivation—of making a limited number of faces serve all general uses—of making the five alphabets of a single good book face cover the entire ground. This is the absolute secret of good typography under modern conditions—and under conditions of any period."

Read this page carefully! In it Everett R. Currier, an authority on type-use, explains the possibilities and advantages afforded by the greatest roman of them all, Caslon.


dress. Type can suggest not merely by the words it conveys, but by the appearance of the type and of its surroundings and arrangement. As an example, a bold type-face might be selected properly for the advertisement of a steam tractor, but it would not be so good for the advertisement of a milliner or a dealer in diamonds and pearls. Cleanliness has been admirably suggested in soap advertising display by an open treatment in design and illustration in combination with a clean-cut style of type. While recognizing all these features, it must be acknowledged that such analogies are largely superficial, and that their value has been to a great extent overestimated. Modern printing has rather outgrown that idea, for, in reality, no kind of business demands a certain kind of type. With a good type-face of medium tone, such as Caslon, for example, printing for all kinds of business may be handled. Marchbanks or Taylor & Taylor would set the letter-heads for both milliner and blacksmith in Caslon and produce a satisfactory design for both, suggesting each business motif by the size of type and by the style of arrangement. Interesting thoughts in this connection are found in the above page from *Printology*.

Type, moreover, should be chosen rather to suit the reader than the object advertised.

The conclusion must be that it is not necessary to have at one's disposal many styles of type in order to give appropriate treatment to the work of every customer. Legible type appeals to all. Therefore, when a compositor is required to convey certain impressions—straightforward declaration, elegance, dignity, astounding importance, etc.—as the copy may suggest, it is better for him to accomplish his object by bringing to his aid all the devices of display rather than by the selection of types. It can not be denied that the faces play a part, but that part is to *present* legibly and pleasingly, through harmony and unity, rather than to suggest any particular line of business, object or quality by the type used.

The time has passed when it was good business for the printer to advertise the possession of a "hundred styles of type." To do that now would proclaim possession of many which are worth little, and insufficient acquaintance with any of them to accomplish worth-while display. What few type-faces should comprise the printer's equipment, however, is difficult to answer. In selecting any reasonable list some good styles must be left out. However, the selection should not be based on personal preference so much as with a view that the type-faces chosen shall be such as will look well, wear well and permit of constant use.

Harry L.
Bailey



626 S. Spring St.
Fourth Floor
F1456

Commercial Artist

FIG. 10.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Mailing Time.

THE INLAND PRINTER is in receipt of the following inquiry from a printing firm:

"We publish a house-organ monthly as per copy enclosed. The writer has been wondering what is the best time of the month to mail a house-organ of this character. We thought probably you would have some information on this subject, and, if so, will be pleased to receive your advice.

"A question has been brought up as to when it would be proper to mail them, the first of the month or toward the middle of the month.

"If you are familiar with the mailing of advertising of this sort we will appreciate your advice."

The question raised in the foregoing letter is one worthy of attention. The experience of this department discloses the fact that there is little regularity in the mailing of regular publications, or house-organs, on the part of printers. They reach us during all periods of the month, and the different dates on which the same house-organ arrives in a month tend to show that a good many, at least, have no regular publication date.

Regularity in the publication of a house-organ is an essential thing worth striving for. There always has been a tendency to consider this form of advertising as a sort of side issue, and to produce it whenever there was slack time, and when the one entrusted with its production was not pressed with other matters. Not only, in many instances, was a month skipped now and then, if it were a monthly publication, but there was no fixed time of the month for publication. The aim of every house-organ should be to make the magazine of such value and service, and so interesting, that the readers will look forward to it and expect it. If that is the case, there should be a stated time for publication so that the readers may know when they can expect to receive it. Such is the case with publications of general circulation, and if you consult the publishers of such periodicals you will learn the clamor that is aroused if there is any delay.

Whether a printing firm mails its house-organ out on the first, the middle or the last of the month may not be of so great concern, but to choose one of these and stick to the time with due regularity is of moment.

Probably a majority of the organs received by the editor are mailed about

the first of the month — not before, but after. The average business house, it is to be presumed, is busier on the closing days of the month and at the beginning of the new month than at any other time. It might be suggested that the house-organ would do well to arrive at some other period, when the heads of departments, or others whom it is intended to reach, may have more leisure for reading. Under such conditions it stands a better chance of avoiding the waste-basket.

Getting the Reader's Interest.

After all, the supreme test of any piece of advertising, no matter what form it is in, can be summed up in the single sentence: Was it read? Take the case of any message that is to be circulated in print, whether it has to do with business or anything else within the range of human activities, and if it is not so written that it arouses and commands such attention that it will be read, then there is so much time, energy and expense wasted. If not read, certainly there can be no appeal, no force, no results.

One of the commendable things about the advertising literature issued by printers is the increasing tendency on the part of the producers to bear this fact in mind. There is a determined effort on the part of many to get away from the cut and dried method of warning, admonishing and constantly advising patrons in a purely arbitrary manner on matters pertaining to printing. Instead, an increased number are clothing their advertising talks and messages in better form—in a way that insures reading and also, in the parlance of the advertising man, in a way that "puts the idea over." I give here an example of this taken from *Service*, the house-organ published by the Bowman Printing Company, Spencer, Iowa. It will be admitted readily that it is no piece of exceptional writing. There are many writers, possibly, who could improve much on the tale. But I use it here merely as a sample of form, a departure from the too general and less diplomatic way of badly advising. "Converting the 'Old Man'" is the title of the story.

"The purchasing agent entered the president's office one day in great distress of mind. 'It's no use, Mr. Armstrong, something has to be done about young Thompson. The boy spends money like a drunken sailor.'

"H'm. I've noticed he's generous with our funds. What's he up to now?"

"It's the catalogue. After I have gotten the cost down to bed-rock through

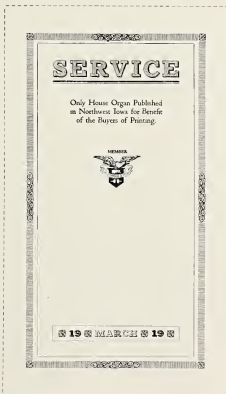


FIG. 1.

competitive bids, what does Thompson do but let the job to a new printer for several dollars more than we paid last year, and he has bought a lot of new paper at four cents a pound more than we have ever paid.'

"The Old Man Thompson for his telephone with some vehemence and called for Thompson.

"'Thompson,' said the Old Man, 'Williams tell me you are running wild on the catalogue. Please let me know what you are doing.'

"We never said Thompson was tactful; also he was young and so made that his knee joints sounded like a telegraph instrument, which accounts for the following disgraceful scene:

"'I'm doing this, Mr. Armstrong. I've tired of getting out a catalogue that would disgrace a general store in the backwoods. For ten years I've been trying to get results with paper not fit to print an auction notice on—with a bunch of woodcuts that look like old-time magazine Civil War scenes. I say I've tired of it. This firm has spent twenty years building up a prestige and if I've got to wreck it to hold my job, I quit right here. I've planned and ordered a catalogue we can be proud of. I've got some engravings that will sell the goods instead of condemning them. I've bought paper with a superb printing surface that will make every cut jump off the page instead of trying to hide itself in a puddle of ink. If that's running wild, then you are running wild hiring gentlemen instead of hoboes to represent you on the road. You ran wild in building this splendid factory instead of a shack.'

"'Steady, Thompson, steady,' interrupted the Old Man, with a grin. 'You might hurt Williams' feelings. At that, Williams, the boy has the goods on us. You and I mustn't lose our ideals just because we are approaching middle life. I'm frank to admit that I have been ashamed of that catalogue for three years. I've never known why. It isn't like us. Go to it, Thompson. There isn't a printer in existence that can get out too good a catalogue for this business.'

"What we started out to say was that we do fine printing—not meaning by the word 'fine' a sort of unnecessary de luxe-ness, but simply good printing on good paper and at the right price."

Service is the only house-organ published in northwest Iowa for the benefit of the buyers of printing, so the publishers say. The front cover of the March issue is reproduced on preceding page (Fig. 1).

Editorial Pages.

Should a house-organ have an editorial page? The small minority of those issued as publicity material by printers have such departments, with matter of such a vastly different character that the question naturally arises in one's mind. Of course they are not strictly editorial pages, or departments, yet they bear the same relation, in appearance at least, as the editorial page of a newspaper or other publication.

For obvious reasons most of the material used in printers' house-organs is editorial in



Fig. 2.

In the last number of THE INLAND PRINTER there was reproduced a house-organ editorial page in this department. Another is shown (Fig. 2), taken from *Northern*, issued by The Northern Engraving Company, Canton, Ohio. The title, "Rest Time Philosophy," indicates the nature of the contents and the evident purpose to entertain, rather than to deal seriously with engraving or its allied subjects.

"The Pomerantz Coöperator."

The other day the publisher of a daily newspaper, and the owner of a printing-plant conducted in connection with the paper, called into his office the man who is to have charge of the erection of a new plant.

"Here is what you will have to spend for furnishing," he said, pointing to the figures. "My only stipulation is that only flat-top desks are to be used throughout."

This bit of conversation, which I chanced to hear, is recalled to me in reading the March number of *The Pomerantz Coöperator*, issued by A. Pomerantz & Co., Philadelphia, Pennsylvania, printers and engravers, dealers in stationery and office furniture. This house-organ, devoted to its office supplies department almost exclusively in the March number, gives this excellent hint as to office efficiency, especially in the matter of equipment:

"Business people nowadays know that the man with a neat appearing desk is just as busy as the man with his desk full of untidy papers and supplies scattered all over it."

It is this matter of neatness and efficiency which the company emphasizes throughout its appeal for the purchase of the right sort of office furniture. It was the same thing that the owner of a printing-plant had in mind when he decided to stipulate flat-top desks as a means to that end. He explained to his superintendent later that he could find no more reason for a printing-office to have a slovenly appearance than any other business concern, and with this in view he had decided on abandoning all furnishings that did not tend toward tidiness and efficient dispatch in the office's work.

This comment here made is not intended as a brief for flat-top desks as against other



Fig. 3.

An artist fell down, but the printers delivered a good cover.

types, or for any particular make of office fixtures, yet some thought on the general appearance of printing-offices, especially on the part of the majority of the smaller establishments, is worthy of attention. The house-organ, I believe, has found an effective advertising appeal, too, in emphasizing it.

A particularly effective front cover is that of the *Coöperator*, reproduced on preceding page (Fig. 3). The company says regarding it:

"Our artists disappointed us this month. The cover-design for the *Coöperator* was delayed until too late, so we were forced to turn to a plain type-design, and, frankly, we like it — don't you? Modern type, arranged with simplicity by men who know how, is always effective. Our men know how — which accounts for the quantity of orders for fine printing, stationery, booklets, folders, catalogues, etc., we are handling. You do not have to be an expert to get correct and effective printing at A. Pomerantz & Co.'s." Here, indeed, is effective argument, interestingly presented.

“Paragraphs.”

The February number of *Paragrafts*, the house-organ of the Whitaker Paper Company, Cincinnati, Ohio, contains some interesting information and discussion relative to the paper situation, including prices and the outlook in general. Just as surely as cost is determined by material and labor, says the company, so surely must the cost of manufacturing paper remain for a considerable time very much higher than at any time before the war. There will be an increase in prices, the extent of which advance will be dependent upon the consuming public rather than on the manufacturers or sellers of paper, it is declared. The company asserts that if the various business interests return to the normal consumption of paper and begin now preparing the way for their salesmen by a liberal use of printed publicity the speculative element will quickly disappear and the situation will rapidly improve. On the other hand, if the use of paper and printing is deferred until all advertisers are forced into the market in competition at the same time, there is predicted a repetition of the shortage of paper such as marked 1918 and a recurrence of famine prices.

Printing, publicity and paper are characterized by *Paragraphs* in a third article as the three big P's that fill the pod of prosperity. Without them there can be no great prosperity, and not even the great war could set aside this economic fact, it is said.

One feature, which is reproduced here, is a small cartoon drawn by the originator of the company's advertising characters, who is now with the American forces abroad (Fig. 4).

Printers' Advertising.


The W. B. Crombie Company, in the March issue of the *Crombie Bee*, says: "General Publicity has lost quite a number of advertising campaigns and



THE COSTS OF JOB-PRINTING—HOUR-COSTS.*

NO. 3—BY R. T. PORTE.



HEN, as a young printer in a small job-printing office, I first heard of "hour-costs": a new vision entered, a new thought came to me, and a new idea took possession of me. Instead of the old method of \$1 (or perhaps 25 cents) for composition, and 25 cents a thousand impressions for a job, and just the actual cost of the stock added, here was something new, and it seemed quite worth while. I was an easy convert to the cost system and hour-costs as the accounting system then used proved that very little money

One man I knew used a price on one thousand letter-heads as a basis, and figured all kinds of work from that. How he did it I could never understand, but he did and possibly does today, unless he has reformed and put in a cost system.

The modern way is to find out what it costs by the hour to produce printing in a job-shop, this cost per hour to bear every so-called "overhead" burden, and when the costs of the hours that it will take to produce a job have been figured it will not be necessary to add any percentages, but simply to total the amount and then add the profit to which you think you are entitled. There should be nothing for "office cost," or "selling cost," or some other items. The hour-costs should be high enough to cover all these, and when an estimate is being prepared on a job, or the cost is being figured, nothing should be

[illegible]

Table No. 1.—Hour-Cost Scale by Fourths of an Hour (15 Minutes).

was being made, and the idea of hour-costs, with certain units of time for production, just about solved the problem.

The so-called "old-timers" do not seem to grasp the idea. Instead, they seem to think that they can go on their merry way by making a stab at the price of composition and saying it is "worth about a dollar to set it up." Just how they arrived at the figure, whatever it may be, has always puzzled me, but many printers today merely look at a piece of printing and immediately decide just how much it is worth to set it up, and then how much the presswork is worth, and right off-hand give a figure; and if that figure lands the job they go on their way rejoicing, full of conceit as to their knowledge of the printing business.

I have even known—in fact, have seen and heard printers look at a job and give a price right then and there without a bit of figuring, and it seemed to make no difference whether the quantity was one thousand or ten thousand.

considered but the hours, stock, engravings, ink and other materials used.

With an accurate cost system the printer will know what hour-costs to use. But, sorry as I am to say it, there are very few accurate cost systems. Many claim they have them, but in many instances they have added nice little details and fussy things in an effort to get around certain costs, and thus juggle their costs. Such attempts accomplish nothing but to fool the printer himself. If he figures his costs correctly and according to proper methods and practice, they will be more correct and he will average a better price on all his work.

The printer who does not operate a real cost system, however, uses a time-keeping system of some sort and takes the average costs as they are published from time to time. If he uses these in the right manner he will not be far off—but he would be much better off if he carried out the cost system to the end and figured his own hour-costs each month. In this way he would prove to his own satisfaction just what it costs to produce work in his own shop.

* NOTE—This is the third of a series of ten articles on the costs of job-printing. Copyrighted, 1919, by R. T. Porte.

There is no need of explaining how this is done, as there are several books on the market which fully describe the method, and many cost accountants who can give the information for a reasonable sum.

In figuring the costs of a piece of printing under the new method of hour-costs, there is only one way in which it can be

done, and that is to ascertain the number of hours it will take to perform each operation on a certain piece of work, then multiply the number of hours by the price per hour for each operation.

If a time-keeping system is employed, and the job can be procured without first giving the price, the matter is very

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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2	12	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
3	18	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
4	24	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20
5	30	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25
6	36	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30	30
7	42	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35	35
8	48	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40	40
9	54	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45	45
10	1 hr.	50	60	70	80	90	100	110	120	130	140	150	160	170	180	190	200	210	220	230	240	250	260	270	280	290	300	310	320	330
11	06	55	66	77	88	99	110	121	132	143	154	165	176	187	198	209	220	231	242	253	264	275	286	297	308	319	330	341	352	363
12	12	60	72	84	96	108	120	132	144	156	168	180	192	204	216	228	240	252	264	276	288	300	312	324	336	348	360	372	384	396
13	18	65	78	91	104	117	130	143	156	169	182	195	208	221	234	247	260	273	286	299	312	325	338	351	364	377	390	403	416	429
14	24	70	84	98	112	126	140	154	168	182	196	210	224	238	252	266	280	294	308	322	336	350	364	378	392	406	420	434	448	462
15	30	75	90	105	120	135	150	165	180	195	210	225	240	255	270	285	300	315	330	345	360	375	390	405	420	435	450	465	480	495
16	36	80	96	112	128	144	160	176	192	208	224	240	256	272	288	304	320	336	352	368	384	400	416	432	448	464	480	496	512	528
17	42	85	102	120	138	156	174	192	210	228	246	264	282	300	318	336	354	372	390	408	426	444	462	480	498	516	534	552	570	588
18	48	90	108	126	144	162	180	198	216	234	252	270	288	306	324	342	360	378	396	414	432	450	468	486	504	522	540	558	576	594
19	54	95	114	133	152	171	190	209	228	247	266	285	304	323	342	361	380	399	418	437	456	475	494	513	532	551	570	589	608	627
20	2 00	1 00	1 20	1 40	1 60	1 80	2 00	2 20	2 40	2 60	2 80	3 00	3 20	3 40	3 60	3 80	4 00	4 20	4 40	4 60	4 80	5 00	5 20	5 40	5 60	5 80	6 00	6 20	6 40	6 60
21	06	1 05	1 26	1 47	1 68	1 89	2 10	2 31	2 52	2 73	2 94	3 15	3 36	3 57	3 78	3 99	4 20	4 41	4 62	4 83	5 04	5 25	5 46	5 67	5 88	6 09	6 30	6 51	6 72	6 93
22	12	1 10	1 32	1 54	1 76	1 98	2 20	2 42	2 64	2 86	3 08	3 30	3 52	3 74	3 96	4 18	4 40	4 62	4 84	5 06	5 28	5 50	5 72	5 94	6 16	6 38	6 60	6 82	7 04	7 26
23	18	1 15	1 38	1 61	1 84	2 07	2 29	2 53	2 76	2 99	3 22	3 45	3 68	3 91	4 14	4 37	4 60	4 83	5 06	5 29	5 52	5 75	5 98	6 21	6 44	6 67	6 90	7 13	7 36	7 59
24	24	1 20	1 43	1 66	1 89	2 12	2 35	2 58	2 81	3 04	3 27	3 50	3 73	3 96	4 19	4 42	4 65	4 88	5 11	5 34	5 57	5 80	6 03	6 26	6 49	6 72	6 95	7 18	7 41	7 64
25	30	1 25	1 50	1 75	2 00	2 25	2 50	2 75	3 00	3 25	3 50	3 75	4 00	4 25	4 50	4 75	5 00	5 25	5 50	5 75	6 00	6 25	6 50	6 75	7 00	7 25	7 50	7 75	8 00	8 25
26	36	1 30	1 56	1 82	2 08	2 34	2 60	2 86	3 12	3 38	3 64	3 90	4 16	4 42	4 68	4 94	5 20	5 46	5 72	5 98	6 24	6 50	6 76	7 02	7 28	7 54	7 80	8 06	8 32	8 58
27	42	1 35	1 63	1 92	2 22	2 52	2 82	3 12	3 42	3 72	4 02	4 32	4 62	4 92	5 22	5 52	5 82	6 12	6 42	6 72	7 02	7 32	7 62	7 92	8 22	8 52	8 82	9 12	9 42	9 72
28	48	1 40	1 68	1 96	2 24	2 52	2 80	3 08	3 36	3 64	3 92	4 20	4 48	4 76	5 04	5 32	5 60	5 88	6 16	6 44	6 72	7 00	7 28	7 56	7 84	8 12	8 40	8 68	8 96	9 24
29	54	1 45	1 74	2 03	2 32	2 61	2 90	3 19	3 48	3 77	4 06	4 35	4 64	4 93	5 22	5 51	5 80	6 09	6 38	6 67	6 96	7 25	7 54	7 83	8 12	8 41	8 70	8 99	9 28	9 57
30	3 00	1 50	1 80	2 10	2 40	2 70	3 00	3 30	3 60	3 90	4 20	4 50	4 80	5 10	5 40	5 70	6 00	6 30	6 60	6 90	7 20	7 50	7 80	8 10	8 40	8 70	9 00	9 30	9 60	9 90
31	06	1 55	1 86	2 17	2 48	2 79	3 10	3 41	3 72	4 03	4 34	4 65	4 96	5 27	5 58	5 89	6 20	6 51	6 82	7 13	7 44	7 75	8 06	8 37	8 68	8 99	9 30	9 60	9 90	10 20
32	12	1 60	1 92	2 24	2 56	2 88	3 20	3 52	3 84	4 16	4 48	4 80	5 12	5 44	5 76	6 08	6 40	6 72	7 04	7 36	7 68	8 00	8 32	8 64	8 96	9 28	9 60	9 92	10 24	10 56
33	18	1 65	1 98	2 30	2 62	2 94	3 26	3 58	3 90	4 22	4 54	4 86	5 18	5 50	5 82	6 14	6 46	6 78	7 10	7 42	7 74	8 06	8 38	8 70	9 02	9 34	9 66	9 98	10 30	10 62
34	24	1 70	2 04	2 38	2 72	3 06	3 40	3 74	4 08	4 42	4 76	5 10	5 44	5 78	6 12	6 46	6 80	7 14	7 48	7 82	8 16	8 50	8 84	9 18	9 52	9 86	10 20	10 54	10 88	11 22
35	30	1 75	2 10	2 45	2 80	3 15	3 50	3 85	4 20	4 55	4 90	5 25	5 60	5 95	6 30	6 65	7 00	7 35	7 70	8 05	8 40	8 75	9 10	9 45	9 80	10 15	10 50	10 85	11 20	11 55
36	36	1 80	2 16	2 52	2 88	3 24	3 60	3 96	4 32	4 68	5 04	5 40	5 76	6 12	6 48	6 84	7 20	7 56	7 92	8 28	8 64	9 00	9 36	9 72	10 08	10 44	10 80	11 16	11 52	11 88
37	42	1 85	2 22	2 59	2 96	3 33	3 70	4 07	4 44	4 81	5 18	5 55	5 92	6 29	6 66	7 03	7 40	7 77	8 14	8 51	8 88	9 25	9 62	9 99	10 36	10 73	11 10	11 47	11 84	12 21
38	48	1 90	2 28	2 66	3 04	3 42	3 80	4 18	4 56	4 94	5 32	5 70	6 08	6 46	6 84	7 22	7 60	7 98	8 36	8 74	9 12	9 50	9 88	10 26	10 64	11 02	11 40	11 78	12 16	12 54
39	54	1 95	2 34	2 73	3 12	3 51	3 90	4 29	4 68	5 07	5 46	5 85	6 24	6 63	7 02	7 41	7 80	8 19	8 58	8 97	9 36	9 75	10 14	10 53	10 92	11 31	11 70	12 09	12 48	12 87
40	4 00	2 00	2 40	2 80	3 20	3 60	4 00	4 40	4 80	5 20	5 60	6 00	6 40	6 80	7 20	7 60	8 00	8 40	8 80	9 20	9 60	10 00	10 40	10 80	11 20	11 60	12 00	12 40	12 80	13 20
41	06	2 05	2 46	2 87	3 28	3 69	4 10	4 51	4 92	5 33	5 74	6 15	6 56	6 97	7 38	7 79	8 20	8 61	9 02	9 43	9 84	10 25	10 66	11 07	11 48	11 89	12 30	12 71	13 12	13 53
42	12	2 10	2 52	2 94	3 36	3 78	4 20	4 62	5 04	5 46	5 88	6 30	6 72	7 14	7 56	7 98	8 40	8 82	9 24	9 66	10 08	10 50	10 92	11 34	11 76	12 18	12 60	13 02	13 44	13 86
43	18	2 15	2 58	3 01	3 44	3 87	4 30	4 73	5 16	5 59	6 02	6 45	6 88	7 31	7 74	8 17	8 60	9 03	9 46	9 89	10 32	10 75	11 18	11 61	12 04	12 47	12 90	13 33		

simple. But where a price must be given before the work is commenced, as is necessary in most cases, then the number of hours must be figured as near as possible and the cost of the hours totaled.

In estimating, for all general purposes, one-fourth of an hour is about the smallest unit that any estimator will want to use for figuring. I have heard of those who figure much closer than this, but I do not care to do it in general practice. It is a dangerous thing to do, as there are very few men who can estimate within less than fifteen minutes of the actual amount of time required to produce a job.

The first thing the printer must do, therefore, is to decide just what hour-costs he is going to use in his business. If he has a cost system in operation he can take the hour-costs as figured by that. If he has merely a time system, then he must arbitrarily set his hour-costs, and depend upon his bookkeeping system to find out whether they are high enough to produce an actual profit.

Having set the hour-costs, they should never be changed without good reason. If wages and expenses advance, then the hour-costs must advance. The hour-costs can not be the same with an advance of twenty per cent in wages or in other expenses.

Into the "Recipe Book," referred to in the first article of this series, should be placed tables with the hour-costs figured for the various units of hours, either by one-tenth of an hour (six minutes) or by one-fourth of an hour. The manner in which this is done can be seen from the two tables given herewith.

Table No. 1 gives hour-costs from 50 cents an hour to \$3 an hour in fifteen-minute units. The time given is from fifteen minutes to ten hours. Almost any number of hours may be figured from this table by simply moving the decimal points along. The costs are given by intervals of 10 cents, but where odd cents are used in the hour-costs, they can be figured just as easily.

More printers are now figuring hour-costs by even ten cents and taking the amount over the few odd cents as shown by the monthly costs sheets. This may not suit some of the sticklers for the very last cent, yet in general practice it is a good method as it gives the printer a little leeway in the event of any change in his costs.

Table No. 2 is practically the same as No. 1, except the units are one-tenth of an hour (six minutes) instead of fifteen minutes.

Table No. 1 is the most useful for the printer in making estimates, as he can figure the probable number of hours it will take to do a job, then, knowing the cost per hour, he simply looks at his tables and finds the correct amount in dollars and cents, accurately, and without any unnecessary figuring.

I know an estimator who for years has figured all kinds of time and thousands of jobs, yet it never entered his head to get up a scale of hours and costs that would have saved him much valuable time—and some very sad mistakes. And I think there must be hundreds of others just like him.

Personally, I have so many other things to do that I can not afford to spend the time to figure the number of hours on every little job and then multiply those hours by the cost per hour. Time is too valuable, especially when all one has to do is refer to the little "Recipe Book" and find the answer waiting.

The best way to make up such a table is to start with the composition cost per hour, and have the figures for the hours in a column; then follow for typesetting machines, job-presses, cylinder press, bindery work, etc. Then it requires but a glance to the right column, running the finger down to the number of hours, and there is the answer all figured out.

Table No. 2 is more useful for the cost clerk, where the time is totaled in tenths of hours. Whatever the amount of time, a quick answer, and a right one, can be secured.

I know that a table of this character cut down the work of a cost clerk nearly one-fourth, and saved a great many costly errors, besides doing away with a lot of checking to be sure that no mistakes had been made.

Any amount of time up to ten thousand hours can be figured from the tables. The method is very simple, and for convenience we will take the 50-cent hour-cost as a basis:

Example: One hundred and twenty-six hours and two-tenths.

Answer: Take 10 hours.....	\$5.00
2.6.....	1.30
	<hr/> \$6.30

Move the decimal point to the right one point to change tens to hundreds and you have \$63, then add two-tenths (or twelve minutes), 10 cents, and you have the answer, \$63.10.

Example: Seventy-two hours and eight-tenths.

Answer: Take seven hours and two-tenths (twelve minutes) and move the decimal one point to the right, and you have \$36. Add eight-tenths (forty-eight minutes) and you have \$36.40.

Many more examples could be given where hours over ten can be figured, but with just a little practice almost any amount or possible combination of hours and tenths can be figured correctly at a great saving of time, and without the possibility of an error.

And that is just what I am aiming at in this series of articles—to give tables and methods of figuring costs that will save the printer time; and what is just as important—perhaps a great deal more important—is the preventing of errors.

So, if you have not done it before this time, get out the little "Recipe Book" and enter therein the scales for hour-costs which you use in your business, either for estimating or cost-finding, and then never figure your hours by any other method.

Next month I will take up—well, it will be just some more tables and scales that you will wish you had thought of many years ago.

EDITOR'S NOTE.—It has been called to our attention that two errors appeared in Table No. 5, on page 53 of the April issue. The first one is in the second section of the upper half of the table, under the heading "Bonds and Flats." Under ream weight 20, the third column from the left, the weight of 10 sheets is given as .68, whereas it should be .58. The second error appears in the first section of the lower half, under the heading "Book Papers." Under ream weight 60 the weight of 300 sheets is given as 26.00, whereas it should be 36.00. We appreciate having these errors brought to our attention and trust that those who are following this series of articles will make the proper corrections in their copies of the April issue.

We have also received requests for electrotypes of the estimating blank shown in connection with the first article of this series, on page 653 of the March issue. To those who desire to use this blank we will be glad to furnish electrotypes of either the estimating blank itself, or the reverse side, the latter being ruled to pica squares, for a sheet 4½ by 7½ inches. Prices will be furnished on application.

PERIODICALLY CONFUSED.

A gentleman whose voice was thick and whose legs wobbled under him approached a policeman on post in front of the St. Nicholas Rink, in New York.

"Is this Youth's Companion Rink?" he inquired huskily.

"Nope!" said the cop briefly.

The man tacked away, then turned and ambled back.

"Shay," he said; "guesh I got name wrong. Menshun some of the magazines, won't cher? Place I'm lookin' for's named for one of 'em."—*Saturday Evening Post.*



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Use or Non-Use of a Period.

J. C. W., Truro, Nova Scotia, writes: "Will you kindly tell whether a period should be used after the contraction 'Ltd.' when it is followed by the city address, as in 'Eastern Hat and Cap Mfg. Co., Ltd., Truro, N. S.,' or whether the comma should be the only mark to appear? As a printer I always put a period and a comma after it, and I think nearly all printers do so. But our proofreader says there should be no period unless it ends the sentence, but he admits it is right to use the comma alone."

Answer.—This is another of the cases in which I have had to say that both ways are right. In this instance the difference seems to be mainly national, American practice favoring the use of the period and British practice being against it. At least I infer that British usage prefers the form without the period, since it is a common British style to omit the period in other abbreviations where we always use it, as Dr and Mr, always Dr. and Mr. here. But it must not be thought because I say this that I have no choice. I strongly prefer the use of the period, principally because of its practical universality here. Such matters are purely conventional, and the only possible importance is in the convenience of knowing that we are doing what has been decided by common consent. Lack of common consent is illustrated in this case by the difference in personal preference, as typical of general difference between two branches of the English-speaking people. As it seems to me, the proofreader is British in his preference. There can be no good reason for use of the period in other instances and omission of it where a comma is necessary, as in the quotation in the letter. The comma is incident to punctuation, and is admittedly needed; the period has nothing to do with punctuation, but is a mark of abbreviation. When the two occasions for such points coincide, both points should be used together.

Conflicting Opinions of Number.

W. I. O., New York, sends the following: "Please give your opinion as to the use of 'have' or 'has' in the sentence, 'He put a handicap on every one of his salesmen, who now have [has?] to overcome the impression which his cheap-looking letters created.' My contention is that 'have' should be used, but there was some argument for 'has.'"

Answer.—The sentence as quoted should have the plural verb "have," to agree with its plural subject, "salesmen." In order to make "has" correct, the sentence would have to be recast, as "He put a handicap on his salesmen, every one of whom now has to overcome," etc. One of the principal essentials of grammar is the rule that a nominative and its verb must agree in number. On looking for something from an authoritative source in support of my opinion, the most direct reference easily available proved to be in Bain's Higher English Grammar. Bain says: "The following is a common error: 'That is one of the most valuable books that has appeared in any language.' The antecedent to 'that' is 'books,' not 'one.'"

So: 'This is the epoch of one of the most singular discoveries that has been made among men' (Hume); 'I resemble one of those animals that has been forced from its forest to gratify human curiosity' (Goldsmith)." Not only is the error a common one, however, but many of those who make it insist urgently that in such cases the singular verb is correct and the plural is an error. Our quotation from Bain shows us that two great writers indulged this bad grammar, and he could have cited a great many more, all of such standing that they might reasonably be supposed to have decided that the wrong way is the right way and that the other way is not right. As our correspondent says, there is some argument for "has" in such sentences as the one in question, but I never have heard any strong reasoning for it, and do not think there can be any. It generally rests upon the wrong selection of antecedent or subject. Our strongest present interest is in the question as it affects the proofreader's duty. When the proofreader is supposed to correct bad grammar he should change "has" to "have" in such use in a plain case like that in question, but avoid change where the singular idea is most prominent.

The Spirit, Not the Letter.

F. H., New York, asks: "When a proofreader queries to the author the addition of a word, and the author does not accept the suggestion, should not the author merely cross off the word and the query-mark, or else write 'No' alongside? I ask because such a query was crossed out and the word 'set' written by it, thus suggesting that the word offered for addition was to stand as a correction, having been accepted on second thought. 'Set' is commonly supposed to apply to text, and to mean 'let it stand as it is,' but would it be unjustifiable for a compositor to misunderstand the author's intention and make the change?"

Answer.—I can think of no excuse under such conditions for a failure to understand the intention. Even if the compositor or operator was not sure, but only thought it might mean acceptance of the added word, he should get the proofreader's or the foreman's advice. It would be much more convenient for authors and editors to know the printers' technicalities and to mark their proofs accordingly, but this is more than can be expected. They do not, and never will, know all the technicalities. But all printers should know that authors and editors are not aware of these distinctions in detail, and the printers should act accordingly. A few years ago we answered just such a question which mentioned the word queried for insertion in a sentence which showed plainly that the "set" meant the reading as it was without change. A striking instance of misunderstanding by authors and editors appears in their very common two-line underscoring for a capital, showing ignorance of the distinction between capitals and small capitals. I once revised a proof on which an editor had marked a word to be capitalized, but had written the letter with two lines under instead of three, and the compositor had actually made the word begin with a small capital.



GEORGE CRUIKSHANK,
ILLUSTRATOR.



WILLIAM MORRIS,
PRINTER.



WILLIAM CASLON,
TYPEFOUNDER.

A WARREN CONTRIBUTION TO PRINTING CRAFTSMANSHIP.

BY HENRY LEWIS JOHNSON.



HERE is no better demonstration of the standard which has been attained in modern-day printing than in the book which is just now being issued by S. D. Warren Company, Boston, under the title "Warren's Paper Buyers Guide for 1919." This evidence lies in the fact that this book, containing a comprehensive range of line, monotone and process colorwork illustrations, is uniformly of a high standard. It would be difficult for a critic to pick out any forms as being particularly superior. The interesting part about this demonstration is the fact that the work was done in seven different printing-plants. This was necessitated by the great amount of presswork involved—a total of 2,400,000 impressions. This means that each of the seven offices could produce upon the various Warren Standard printing-papers results which were thoroughly meritorious.

These offices happen to be located in Boston and New York, but the conclusion must be that the majority of printing-offices throughout the United States can now produce good illustrated work, such differences as exist being mainly in the craftsmanship with which the work is planned. It is as a help in this direction that the function of the new Warren book lies. It is a real paper buyer's guide in that it not only shows standards in results, but is replete with models in technique, design and variety in processes and subjects. It is a guide to better craftsmanship.

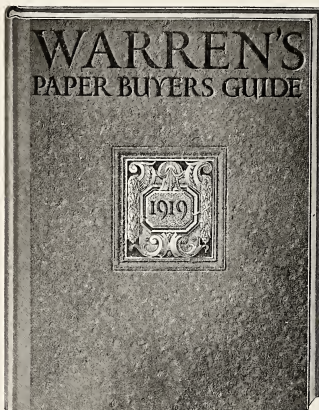
Warren's Paper Buyers Guide for 1919 has an introductory section: "To the Engraver, Printer, Publisher and Advertiser." In this, it is stated that the purpose is to afford the user of paper a demonstration of suitably illustrated work adapted to the characteristics of the thirteen kinds of printing-papers exhibited.

The book is divided into thirteen sections, one for each of the Warren Standard printing-papers shown. Each section has an introductory title, with the portrait of some famous character in the history of engraving and printing, with a descriptive biographical note. The last page of each section gives a full list of the sizes and weights in which the grade of paper is obtainable. There are seventy-one demonstration pictures in the book, requiring one hundred and thirty plates in all for the execution of the monotone and color work. The book has a well-designed title-page, a full-page frontispiece illustration of Christopher Plantin, from a dry-point etching by Percy Grassby, and various border and escutcheon designs which give interest to the make-up. Near the end of the book is a list of screens and inks, which the reader may use when planning new work. End-leaves with an all-over pattern of the initial "W" and "1919," and a carefully designed

title on the outside cover, complete the painstaking care evident throughout the book.

The S. D. Warren Company began advertising some years ago, by exhibit forms, and these were followed by a series of books. Still more important has been the national advertising. This has best been described as being seventy-five per cent in the interests of the printing industry, as against twenty-five per cent in description of Warren's Standard printing-papers. The underlying purpose of the Warren advertising, and of the new book, is to stimulate interest in the ways and means by which all enterprises, manufactures and merchandising can be carried forward by good printing.

Warren's Paper Buyers Guide for 1919 is therefore not merely a demonstration-book of individual interest, but it takes a definite place in the general impulse which this company is exerting for higher craftsmanship.





NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter, and stamped self-addressed envelope enclosed when reply is desired by mail.

General Observations.

"Never again will I sell a copy of my paper to anybody without the pay for it in advance." Thus spoke a prominent county seat publisher of one of Iowa's most successful papers recently. He has been pursuing the cash-in-advance subscription policy with his paper for the past year and a half, and finds that it has worked out so well that he can not see why all publishers do not get to that basis and stick to it. "I don't count anything earned in my business till it is paid in over the counter and is entered on the books," he continued. "Subscriptions by the thousand don't mean anything with me unless they are paid for, and the business doesn't show a profit from anything but collections." By the way, this man's paper sells for two dollars per year, weekly, cash in advance. Two hundred and twenty-six other Iowa papers are also getting that price, and not one in the list reports any difficulty about putting the advance across, if they have made it.

Anent the above, a glance through the newspaper directories discloses the fact that some other States are dragging pitifully behind in this matter of increasing subscription rates to a profitable basis — Kansas as an example. Look over the list as given in any recent directory and wonder why it is that weekly papers should sell anywhere at this time for one dollar per year! The difference to most of these papers means the price of a fairly good printer for a year — and it's just as easy to get as any other profit.

We note that many successful state and district press association conventions have been held this year, and quite generally with a larger attendance than ever before. Problems to solve and profits to make mean more now than railway passes did twenty years ago when we all went to press conventions for a hilarious old time, and a headache and the blues afterward. Every publisher of any kind of a paper owes it to himself and to the profession to belong to a press association that may push things toward progress for his business. A business nowadays that is not worth organization effort is lacking something in stability and standing.

If the Liberty Loan business keeps up long enough the Government will finally recognize the press of the country for what it is worth. Recently there have been great gatherings of newspaper men of all degrees at the request of the Government — and at government expense. Consideration of the Victory Loan was the excuse, and the district and state directors for organizing and putting across this loan called the publishers in for consultation and to gain their cooperation in getting the public to buy another four billion dollar issue of bonds. The newspapers got under the task of selling every bond issue during the war, and while many of them resented the fact that they were not paid for their space, still they gave

of it to the extent of their ability — and then observed with regret the waste of advertising done with posters, pictures, bands and "hurrah-boys" schemes of every kind. The newspaper men's meeting, held in Chicago on April 11, was the greatest gathering of the kind ever held in the world, without a doubt. Twenty-five hundred publishers, daily, weekly, semiweekly, monthly and all, were there present to learn what might be expected of them for this latest and final drive for money to take care of the war expense. They learned that no money would be paid them directly for any government advertising, but encouragement was extended that local committees would solicit and make up funds that would be used for paying for newspaper advertising in most of the communities. This plan was pursued by many communities in other drives, but more generally the newspaper publishers themselves did the soliciting and sold advertising to individuals and firms to help the good cause along. For many this did not set well, and was regarded as an imposition on the press as well as on the individual advertisers. Possibly the Chicago and other meetings held will have solved the problem of newspaper advertising and cooperation in selling bonds just as the end of it all comes in sight.

Eagerness to learn more about hour-costs is a good symptom in any publisher of large or small degree. The man who banks in his pants pocket and trusts to luck for money to buy the kids a Christmas present or two is no longer safe. Costs have gone up too fast for him to even sleep nights, unless he has stepped along with the rising tide. There is always the common-sense rule, however, that if you do not have a cost system in your own shop that shows you exactly your hour-cost per man and machine, there are hundreds of similar plants over the country where this hour-cost has been determined to reasonableness, and that you can use as a guide if you choose to. Plenty of evidence has been introduced, and some of it in THE INLAND PRINTER, to show that no country shop should figure on less than \$1.35 nowadays as productive time for hand composition, with \$1.80 to \$2 per hour for machine composition, and \$1 or thereabouts for job-press production. Taking them all and making a short cut to a profit, it may be said to be not far out of the way to multiply the minutes by three for every good printer on the job — and the average country shop will make money on that basis. Hour-cost does not vary so widely as to make it a bad guess to take figures from some shop equipped and surrounded similarly to your own. The mystery is not as great as it was years ago, while the rule that goods must be sold at more than they cost to make a profit stands one hundred per cent all the time.

The National Editorial Association junket and business trip to the Pacific Northwest is rapidly materializing, and here and there publishers are trying to figure far enough in advance to be able to say they will take it in. There is something

wonderful and rare in store for those who join the excursion to the Great Northwest this year—dozens of things and hundreds of experiences that money itself can not and will not buy. The way to go is to say now that you *will* go, and then force things along to that end. The time will be about July 15, and the excursion and meetings will require a month.

We recently received the special silver anniversary and golden jubilee number of the Middleburgh (Pa.) *Post*, that most successful publication of George W. Wagenseller, whom hundreds of publishers have met frequently at the N. E. A. gatherings. Mr. Wagenseller celebrated the fact that his twenty-fifth year of successful publication of the *Post* came at the same time as the fiftieth anniversary of his birth. Young yet, and full of spirit, this Pennsylvania publisher continues to show the way to the top in country newspaper making. He stands high at home, makes money, takes a big part in all local and public affairs, and is in every way worthy of the success he has won. His anniversary number consisted of sixteen pages, giving the local news to his five thousand readers, with pictures and facts and comment on the "boss" and all the employees of the plant for years back.

Teaching Journalism.

It is wonderful what development the school of journalism idea has made in the entire country during the past decade. Ten years ago such an idea as teaching journalism in a school or college was deemed more or less visionary, and but two or three colleges were known to be carrying such a course. Dean Walter Williams, of Missouri, had been pursuing such an idea for some time, and was practicing his methods on a few, very few, willing victims at the University of Missouri. But later, when the "victims" made good, took places as real journalists and held their places with reason and results in competition with those who had come up through the labyrinths of printerdom and cub reporting, then the idea that journalists might actually be made in school had to be accepted.

The past ten years have found departments of journalism established in nearly all the colleges and universities that pretend to give an all-around education. Journalism classes have grown and taken on a "pép" that commands recognition in all of them. Recently we attended the annual meeting of a state college press association, and were surprised to find the attendance over one hundred, and composed of about an equal number of young men and women delegates from half a dozen different state and sectarian colleges. The personnel of the delegates was so high as to also cause comment. The spirit of the game had brought forth those college youngsters with a vision and an ideal of attainment. And all were there to learn more. Never were more attentive or more appreciative listeners facing a lecturer. Ideals of size of college papers, their make-up, head-letters, body-type, general display and character of advertisements, but most of all news stories and their value and composition, caught the attention of each one present. Yes, the business end of the game became prominent, rates, business and foreign advertising problems went right along with the technicalities of English and good construction. News value, interest, importance, truth, faking, plagiarism, business management and detail, opportunity, fame and failure, all had their place in the discussions and lectures. But equal to all the rest was the social time enjoyed by the delegates from colleges whose rivalry had dated back to the eighties, and where enmities and college spirit had preëminently been at the forefront. Here in journalism the young people found a common ground for study and consideration, where no rivalry except that of who could best think and best inspire all the rest was welcome—an object lesson in utilitarian study and employment.

If more than one hundred delegates from departments of journalism in half a dozen colleges of one State can thus gather

for a two-day convention, and make so much of it, there must be the same growing spirit in other States, and taking them as a whole, who will now say that there are less than ten thousand students in journalism developing along the most effective lines for a profession that is more and more honored as among the highest in civilization?

The Cost of Producing Advertising.

An inquiry comes to us from Pennsylvania for "figures that will show the lowest rate per inch, column inch, taking the average of newspapers large and small, at which advertising can be produced, first cost. We want the dead-line under which advertising can not be run at a profit."

Not such a simple proposition, that. In fact, we know of no authoritative figures covering the matter, but we do know that a couple of years or more ago a committee of the Minnesota Editorial Association, after months of investigation and consideration of the question of advertising rates, determined the inch-rates at which advertising should then be run to make a profit. Taking those figures into consideration, a basis might even now be reached for an average under which advertising can not be produced at a profit in the average small daily or country weekly. In all such calculations, however, the overhead may show variations that make the figures unreliable where the cost is overmuch.

It has for years been our contention that no paper of any size can produce display advertising at less than 10 cents per inch. Starting, therefore, with a paper of five hundred circulation, and giving the cost at which we believe display space ought to be figured, the rate can well be graduated from 10 cents per inch for five hundred circulation and stepped up one-half cent for each hundred of circulation above that—cost price. This would give the following cost of advertising space:

500 circulation	10	cents per inch.
1,000 circulation	12½	cents per inch.
1,500 circulation	15	cents per inch.
2,000 circulation	17½	cents per inch.
2,500 circulation	20	cents per inch.
3,500 circulation	25	cents per inch.
4,500 circulation	30	cents per inch.

In THE INLAND PRINTER nearly two years ago the figures that should be charged for display advertising for circulation as laid down by the Minnesota committee were given, and these have been of great help to publishers all over the country in getting their rates up to a profitable basis. But taking the above figures as the lowest at which the advertising can now be produced, each individual publisher can figure out such margin of profit as his field and competition will permit. It should always be borne in mind that local and classified advertising, legals and official publications generally help take care of the advertising profit, and we say emphatically that not half the weekly and small daily papers published realize the cost of producing their papers from the display advertising they run. Where do they make their profit? On other departments—legals, official stuff, subscriptions.

But why should not the display advertising take care of the white space that has to go with it to make it salable?

Development of Foreign Advertising.

The development of foreign advertising in newspapers and magazines is so great and active that consideration of the business is bewildering. Especially is this true as regards big magazines and periodicals having a national circulation. We are told that the publishers of one of the greatest weekly publications in the world have turned down over five million dollars' worth of advertising during the first three months of 1919 because they could not handle the business with presses that five years ago appeared equal to the work of turning out half the magazines of the world. Another publication associated with it has been likewise handicapped, while a great farm

paper of the Middle West has a waiting list for five months ahead covering about all the advertising pages it can produce. Great daily newspapers are boasting in their trade publication advertising that they have made stupendous gains in number of lines and inches, while thousands of good country weeklies give evidence that they are riding on the same wave of prosperity that is following the war. But one thing can account for all this advertising business, and that is, that it must bring results. The advertised article is the used article in this world of today, and the builder of business is the one who advertises his business and makes his percentage of cost less by rapid turnover. Some credit the governmental rule that money

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Harford County Herald, Abshook, North Carolina.—Your issue for April 11 is an excellent one in every respect. Presswork is particularly good, as is also make-up. The advertisements are quite satisfactory and, for the most part, are effective in display. Outside the fact that in some instances rulework and panning are employed to a greater extent than we like to see, the advertisements have the added advantage of simplicity of arrangement, which aids reading and comprehension. In order to use the typesetting machine for advertisement composition, and, in so doing, to get away from the style in which the reading-matter is set, we note that you have used capital letters for entire paragraphs. Capitals are not easily

[illegible][illegible]

Two inside pages of the Charles City (Iowa) *Intelligencer*, illustrating the effect of order which results from the pyramid make-up. Such an arrangement emphasizes the amount of reading-matter, while presenting it in such manner as to make it most convenient and agreeable for readers. The value of a publication to advertisers depends largely upon the opinion of the paper held by readers, hence anything which increases the popularity of a paper, as such presentation must, surely makes the advertising space therein more valuable.

spent for advertising is legitimate development to be deducted from the income of business, so far as taxation is concerned, as being one big incentive to more advertising. Building the name to make surer the future game is good business, and while the tide is running that way is the time for progressive publishers to see that it is directed where they can make use of it. Foreign advertising is the best inducement to local advertising. Larger foreign advertisements beget larger local advertisements—and what local advertiser who gets the benefit of *all* a paper's circulation will ever stop to question the rates so willingly paid by concerns who must necessarily get results from but a part of such circulation? And one of the greatest hindrances to foreign advertising is the publisher who cuts his own rates and thus disturbs the confidence of those who want to use his paper. When country newspaper publishers finally learn that established and guaranteed rates for advertising are better than cheap prices to advertising agents, then will business relations become better between the two and the sooner will the tide of this immense business be diverted their way.

"A MAN dat never thinks of nobody but hisse'f," said Uncle Eben, "can't help gittin' hisse'f on his mind so much dat he jes' naturally gits tired of hisse'f."—*Washington Star*.

read, and for that reason their use should be confined to display lines of few words and for signatures. The large amount of display advertising carried on this number of your paper speaks well for your advertising department. The almost consistent use of Cheltenham Bold for display – in fact for all the larger display headings – gives the paper an effect of unity and character which is quite pleasing, and quite impossible when a great variety of display-types are used. If those who argue a multiplicity of type styles are essential to give each advertiser adequate display could see this paper they would change their minds. We firmly believe that all the advertisers will obtain even better results when a uniform style of display-type is used.

Charles City Intelligencer, Charles City, Iowa.—Your issue of April 10 is a handsome one in every respect, good enough, in fact, to serve as a model for others to follow. Excellent order is manifest in the arrangement of news-headings on the first page, and they are in good number and of a nice size. We would prefer to see subordinate decks under the large lines, which now stand alone, not only for the sake of appearance, but that the introduction from headings to reading-matter would be less abrupt. This is the only fault we have to find with the issue, and, in view of the excellence of the paper otherwise, we must consider it trivial. The advertisements are also admirably handled; display, being confined to lines of prime importance, is effective for that reason and for the added reason that the lines displayed are made reasonably large. In the placing of advertisements, the pyramid has been followed, and, since your pages illustrate in a most admirable manner the advantages of this plan, we are tempted to suggest that you should exchange each other herewith. Such handling of advertisements, by making the paper more popular with readers, and classifying reading-matter and advertisements for their convenience, is bound to redound to the benefit of the advertisers also, however difficult it may be for them to come to a realization of the fact. We can not resist having a certain pride in the

appearance of your paper, since you have been a regular contributor to this department. We hope that our suggestions have had something to do with the admirable manner in which you have consistently improved the paper.

The Telfair Enterprise, McAfee, Georgia.—Considering the paper as a whole, the *Enterprise* is an excellent publication. It appears to be exceptionally well edited and the news-matter is presented in a convenient manner, though make-up could be improved in several respects. If the three-column illustration in your issue for April 3 had been placed at the bottom of the page, the effect of congestion apparent at the top would have been overcome. There is too much in the way of large headings and illustrations at the top as compared with the bottom, and balance requires a more uniform distribution of the features which stand out. Of course the top should be somewhat heavier than the bottom, but not so much so as in this instance. The reading-matter is well made up on the inside pages, particularly as it is massed in solid groups instead of being scattered over the page, and under and around advertisements, as is too frequently the case. However, an improvement would result if the pyramid form of make-up had been consistently employed, as, then, the news-matter would always be in the position which is most accessible for the reader, that is, in the upper left-hand corner. One page of this issue, however, the one facing the editorial page, is very poor indeed. What little reading-matter appears on that page is sandwiched between advertisements, with which the page is overloaded. There is no connection between the several groups of reading-matter on this page to enable the reader to follow from one item to another in logical order. Page two is also poorly made up, for the reasons indicated. The upper left-hand corner of a newspaper page should not be occupied by an advertisement. Since the reader's eyes fall to that position when he first comes to a new page, reading-matter should greet him there. In the pyramid arrangement all the advertisements are grouped from the lower right-hand corner of the page, consequently the reading-matter is forced toward the upper left-hand corner, where it belongs.

Iowa Park Herald, Iowa Park, Texas.—While we must admit your paper is interesting from a news standpoint, we are sure that interest is not so great as though the paper were well printed and made up. If you will read other items under this heading you will find some suggestions relative to make-up which you can apply profitably in the arrangement of the various features in your own paper. The news-headings on the first page contain three lines of large type, and are too bold, considering that no subordinate decks are employed as buffers between these headings and the reading-matter. The placing of advertisements on the pages, while not extremely bad, is not as orderly as it might be, and we suggest that you refer to the pages of the *Charles City (Iowa) Intelligencer*, reproduced in this department, for suggestions in this respect. Such a variety of display-type as you employ creates a bad effect, and does not accomplish anything

surrounded by uniform borders, and when the same style of type is used for display, a paper is more inviting to the readers, and the advertisers get just what they pay for. The advertiser with the larger space gets greater prominence—as a matter of fact, however, all of them get better attention under such conditions.

Pulaski County News, Pulaski, Kentucky.—The *News* is a very good paper, and we do not doubt but that it serves its field adequately. The copy we have is of the March 6 issue, and the ink was allowed to run too

Spring Merchandise

The economical woman has learned to come to this store for her apparel needs. She is sure of the quality of our materials and the dependability of the workmanship.

Girls' Gingham Dresses for School Wear \$2 to \$3.50	Spring Gowns, Big Selection for School Wear \$2 to \$3.50
Light Silk Blouses for Women \$1.50 to \$2.50	Rubber Goods We have a new stock of Famous Rubbers, and they will give your household the best protection for lasting quality. We also have a new stock of Rubber Goods. We can give you and your family the best protection for lasting quality. We can give you and your family the best protection for lasting quality.
Middie \$1.50 to \$2.50	Remember That We Carry a Complete Line of GROCERIES and Can Supply Your Daily Needs. FRESH FRUITS AND VEGETABLES
Dress and Play Shoes for Ladies \$1.50 to \$2.50	Conveniently Located \$1.50 to \$2.50
Ladies' Silk Underwear \$1.50 to \$2.50	Remember That We Carry a Complete Line of GROCERIES and Can Supply Your Daily Needs. FRESH FRUITS AND VEGETABLES

O. P. Hurstad & Son

Phone 139, Wayne, Nebraska

Ah-m's
Coming from Chicago by Express
TONIGHT

More New Capes, Coats and Suits

Dress Up!

Gamble & Senter

from 10c to \$80

Three more striking light-toned advertisements from the *Wayne (Neb.) Herald*. With uniform display and body type such as are used in these advertisements, a newspaper may be made a thing of real beauty, and the advertisements will not suffer any loss of publicity effectiveness in the making.

light, if this copy is representative of the entire run. The boxed items on the first page are made up in a manner which seems to cut up the page needlessly. The few lines sandwiched between the portrait of the deceased congressman and the "Soup" column (set in one measure in two columns) represent a bad piece of make-up, which should always be avoided. If the portrait had been run in connection with the item concerning the congressman, which appears in the two outside right-hand columns, and if some of the smaller items appearing in those columns had been placed above the "Soup" column, we believe the arrangement would represent greater unity, but balance from side to side would not be so good. The advertisements are quite well displayed, though, of course, we regret the great variety of styles of type employed. In some instances the subordinate display-lines and the text-matter of advertisements are set in larger type than was necessary or desirable, and, as a result, the advertisements appear congested and difficult to read. Furthermore, extra-condensed letters, such as used for the Gossett advertisement on page five, are difficult to read in small sizes and should not be used for text-matter. Extra-condensed letters are valuable—if at all—only for large display-lines, where their disproportionate shape is not so displeasing as in the smaller sizes. Even then we doubt their value, as a size smaller body of type of regular shape will generally provide an equally large letter, and besides, one that is much more legible. Since you have such a large run of display advertising in the issue in question, it would have been particularly wise to have arranged the advertisements in the lower right-hand corner of each page so that the reading-matter would have shown up to good advantage. As it is, there appears to be very little reading-matter on the inside pages.

The Holton Signal, Holton, Kansas.—Yours is an admirable paper. Presswork is excellent, there is a large amount of interesting news-matter, and the advertisements, of which there are many, are handled in an excellent manner, especially in so far as display and arrangement are concerned. It seems that the news-matter on the first page could be given a more interesting appearance if the headings over the shorter items were set in larger and bolder type. Because of the rather light block-letter capitals used, set on the machine, these headings do not stand out, and, therefore, do not serve the purpose of headings in providing guides to the news. The larger headings would be better from the standpoint of appearance, and would serve their purpose better, if there were some subordinate decks beneath the main lines, which could well be set in the type now in use. By the employment of such headings more of the salient points of the items could be carried in the head-lines, which is an advantage not only in exciting interest but in providing the reader with a brief digest, if he does not have the time or inclination to read the story through. We would like to see the advertisements more evenly distributed throughout the pages of the paper. Some of the pages bear more than their share, whereas there is considerable space to spare on other pages. Make-up of advertisements on the pages is quite

Ah-m's
Come Friday and Saturday
To Our Big Special Suit and Cape Sale

Hundreds of the Newest Style Garments, Just Received
Will Be Shown for the First Time

Extra-Condensed of Caps, Dresses, Suits, and Coats from New York, Chicago, and London. New styles in all work, including suits, dresses, coats, and caps. Extra-Condensed of Caps, Dresses, Suits, and Coats from New York, Chicago, and London. New styles in all work, including suits, dresses, coats, and caps. Extra-Condensed of Caps, Dresses, Suits, and Coats from New York, Chicago, and London. New styles in all work, including suits, dresses, coats, and caps.

Men's Spring Style Suits
\$10 to \$15

Men's Low Shoes
\$1.50 to \$2.50

Gamble & Senter

Public Sale of Horses

at Wayne, Precinct
Saturday, March 29, 1919

Twenty Head of Horses

These horses are all in good condition, from three and four years old, and are well suited for work. They are my best stock at Wayne, and my best stock in all of my life. I am offering them for sale at a public sale, and they will be sold at the highest price.

Herman Ridder
Owner
Ridder's Horse Ranch

Advance Showing of
Men's Spring Style Suits
\$10 to \$15

Men's Low Shoes
\$1.50 to \$2.50

Gamble & Senter

Who said black-face types were essential to effective advertising display? These advertisements, greatly reduced, from the *Wayne (Neb.) Herald*, seem to refute argument to that effect—at least they would if seen in original size.

in the way of giving each advertiser individual display, since the variety is found in individual advertisements and not between different advertisements. In some of them we note extra-condensed and extra-extended lines in juxtaposition. Such associations of shapes, besides being unattractive, are trying to the eyes of the readers, as shifting from one shape to another shocks the optic nerves. Why a publisher will show preference to one advertiser by placing a heavy twelve-point rule border around his advertisement, when two-point rules are used around other displays equally as large, is more than we can understand, and, especially, since such practice is very harmful to the appearance of the paper. When all advertisements are

satisfactory, the reading-matter, for the most part, being massed in groups so that it is easy to follow. However, we do not like to see advertisements placed at the left-hand side of a page; they should be placed at the right-hand side. When one system of make-up is followed throughout the paper a very agreeable effect results, and there's an appearance of order which will be noticed and appreciated by the majority of a paper's readers. This orderly appearance is one of the great advantages in following the pyramid form of placing advertisements on the pages. Advertisements are exceptionally well handled, as stated, emphasis in most instances being concentrated on few lines, which alone makes possible the greatest effectiveness in display. Too many display-lines simply handicap the effectiveness of each other. One can not distinguish what one person is shouting loudly if many others are shouting equally as loudly at the same time.

The Highland Park Press, Highland Park, Illinois.—The first page of your March 6 issue is a beauty, and the presswork on the edition as a whole is far superior to that of most small-town newspapers. A good grade of paper, good type and a good press, combined with knowledge of how to run it, are responsible for the excellent results in presswork. From an editorial standpoint, also, the field seems to be ably covered. The news-matter is nicely handled on the first page, with head-lines of good size in proper relation to the length and character of the items. Advertisements are satisfactory in arrangement and display, but the appearance of the paper as a whole is harmed, without adding effectiveness in any way to the advertisements, by the employment of such a great variety of borders. Plain rules make the best borders, and a paper made up with advertisements having uniform rule borders is a pleasing sight indeed. The only serious fault with the paper, however, is the placing of advertisements without attempt at order, they being generally placed toward, or at, the top of the page. Such an arrangement of advertisements not only overbalances the page and makes it displeasing, even beyond the unattractive effect caused

SYNDICATING A FEATURE.

BY JACK EDWARDS.



HEN one is in a position to furnish some sort of news service, the question often arises as to whether it would be best to try to dispose of the service to one concern at a higher rate, or many concerns at a lower rate. At such times there are at least two main things to consider. First, is the service important enough to warrant one concern paying a price for its exclusive use high enough for the writer to dispose of it at a good profit to himself? Or, is the service broad enough in its appeal to pay the writer well by furnishing it to many concerns at a small price?

It should not be hard for one to decide which course to pursue. In case of doubt, it might be well to try the syndicate. And syndicating a feature is far from being a difficult matter—at least so far as the actual mechanics of syndicating are concerned.

As the concrete always is much clearer than the abstract, for purpose of illustration let's take a specific case:

In one of the States of the Middle West is a state senator who has been a small-town printer-editor for many years. Upon being sent to the capital city of his State to look after the interests of his constituents, he saw the chance to make some money for himself without interfering with his regular duties or sacrificing any principle of honesty. And he was not slow to take advantage of the opportunity.

Having a large acquaintance among publishers throughout the State, he proceeded to get in touch with those he knew personally, and got additional lists of names from a large supply house in the capital city. The publishers were informed that a regular newspaper man of experience—one who knew news when he saw it, and knew how to write it up—was in a position to supply them with a weekly legislative letter of about forty inches of single-column matter at less than \$1 a week. Many orders for the service were received, and the initial "letter" was set up, quite a number of proofs run off, and the customers' calls met.

Then a new round of letters was sent out. Some of the publishers who failed to respond were sent samples of the "letters," and many more orders for the service came in. Soon considerably more than a hundred publishers had signified a desire to be supplied with the copy each week.

The expense attached to syndicating this feature was not large. It was a matter of but a few dollars to have the copy put in type and a hundred or more proofs run off; and because they were printed and light, each proof sent out was permitted to travel at low postal rates. The income each week amounted to considerably more than a hundred dollars—for a couple of evenings' work.

The feature became so popular that arrangements were made with a supply house to furnish it weekly in plate form at a slight increase in cost.

Not all newspaper men or printers are sent to the state legislature to represent their communities, of course; but many newspaper men and printers have it at hand to supply publishers in various other localities with syndicated features. Perhaps some of these really have seen the chance within their reach, but hesitated because the process of syndicating appeared to them to be too complex and expensive. But, like many other things, it is simple when understood.

IT'S THE TRUTH THAT HURTS.

An item is going the rounds of the Canadian press to the effect that a New York State paper is being sued because a comp. made an obituary conclude, "May he roast in peace!"—*Fourth Estate*.

Excellent first page of paper published in a suburban town near Chicago. We do not insist that such precise arrangement is necessary, but, when possible, the appearance of a page is enhanced wonderfully by it.

by the lack of order, but makes following the news a difficult matter. The readers should be the publisher's first consideration, and so far as he pleases them his paper is valuable as a medium for advertisers. Those who insist that if an advertisement is to gain attention it must stand right in the reader's way argue without a basis in reason. The first desire of the reader is for the news, and he is going to read that first, advertisements notwithstanding. If the reader, therefore, is permitted to first read the news-matter of a paper in peace, without interruption from advertisements placed in the path of his vision, he is in a better frame of mind to take up the advertisements and give them more careful reading, under which circumstances he will be more effectively influenced by what the advertisers have to say.

JAMES WHITE, DEAN OF CHICAGO PAPER-DEALERS, PASSES AWAY.



THE news of the death of James White, founder of the James White Paper Company, 219 West Monroe street, Chicago, came as a distinct shock to all in the printing and paper trades. To few men indeed is granted the privilege of being loved and honored as was Mr. White by all who knew him, and his circle of friends, both in and out of the industry, was large. A big-hearted and broad-minded man, with a remarkable grasp of affairs in general, he was at all times a welcome visitor, and it was not only a pleasure but an intellectual treat to sit and converse with him. His visits will be missed greatly.

Mr. White was born at Banbridge, near Belfast, Ireland, in 1853, and came to this country in 1875, locating in Chicago and making this city his home until his death. His love for the place of his birth persisted, however, and he always took a keen interest in everything pertaining to the welfare of the town in which his boyhood days were spent. He contributed largely to many of the activities of Banbridge, and frequently made trips there. Recently he assisted in the plans for the erection of a memorial to the men of the village who lost their lives in the great war, and, as an indication of the esteem in which he was held by the residents, the church there is to be equipped with bells dedicated to his memory and to the memory of his family.

In 1875 Mr. White entered the employ of Clarke, Friend, Fox & Co., then at 150 Clark street, Chicago. Later this firm sold out, the business being discontinued, and he joined the staff of Bradner Smith & Co., traveling for that company during the year 1882. In December of that year, after consulting with, and upon the advice of, C. Mather Smith, he gave up his position with the company and joined the forces of George H. Taylor & Co. as secretary. During the following year this company went out of existence, owing to the sale of the paper-mills which it represented.

An office and warehouse was established at that time on Wabash avenue by the Friend & Fox Paper Company, of Lockland, Ohio, and Mr. White, with John E. Wright, took charge of the local business. This branch office was later changed into a corporation under the name of the Illinois Paper Company, and the offices were moved to 181 Monroe street, the old Chicago Paper Company building.

On July 1, 1896, Mr. White sold his interests in the business to Mr. Wright and, with his brothers, Robert and Fred C., started the firm bearing the name James White & Co., with offices located in the old Fort Dearborn Bank building. The business increased so rapidly that in the course of a few months additional space was required for stock and salesrooms, as well

as offices. Consequently the third floor at 177-179 Monroe street was leased. These quarters were soon outgrown, and three years later a new location with increased space was found at 215 to 219 West Monroe street. The following year it became necessary to take over an additional floor as well as the basement of the building. The firm-name was changed in 1906 and the company has since been known as the James White Paper Company.

In April, 1904, Mr. White's brother, Robert, died following an operation, and since that time the business has been continued successfully by Mr. White, who has been president and treasurer of the company, with his brother, Fred C., as vice-president, and his son, John F., as secretary.

Mr. White took a deep interest in the progress of the great world war, never for a moment losing his confidence in a successful outcome for the Allies. His attitude was expressed on several occasions by the statement: "Business be damned! Our business is to win the war!" It was also a source of great pride to him to know that two of his sons, James Gordon and William, were serving their country, one being in the marine corps, and the other in the army air service.

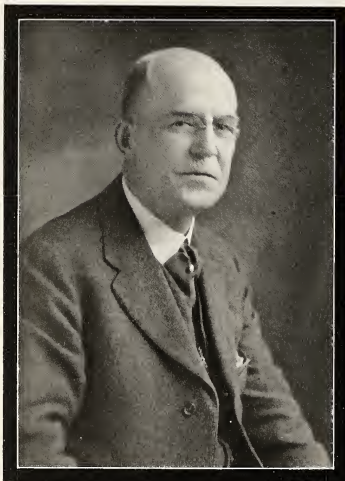
Mr. White passed away on Friday afternoon, April 18, after an operation following a protracted attack of jaundice. He had returned from Florida but a short time before, having gone there just over two months ago for the purpose of taking a rest and building himself up physically. The operation was performed on the advice of his physician, following consultation with several specialists, and all indications pointed to a successful outcome and a speedy restoration to good health. Complications set in,

however, and this fact, combined with his advanced years (he was in his sixty-sixth year), brought about his death.

Funeral services were held on Monday afternoon, April 21, at St. Peter's Episcopal Church, Belmont avenue and Broadway, the church which for years had held a high place in his affections and for which he had done so much in a practical way. Burial was at Graceland Cemetery.

The esteem in which Mr. White was held was evidenced by the large number present at the funeral services, and the many floral tributes. Representatives of every paper-house and many of the leading printing establishments in the city attended to pay their last respects and to honor his memory. The active pall-bearers were W. C. Gilbert, James Abell, Forrest Hopkins, P. A. Van Vlack, Frank Kearns, Joseph Joyce, P. D. Swigart and Charles H. Coye.

Mr. White is survived by his widow and four sons, John F., secretary of the paper company; James Gordon, a first lieutenant in the marine corps; William, formerly a second lieutenant in the army air service and now a student in the University of Illinois; Robert, also a student, and a daughter, Alice, who resides at the family home, 527 Oakdale avenue.



James White.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Oklahoma Editors Meet May 23 and 24.

The twenty-eighth annual convention of the Oklahoma Press Association will be held at Medicine Park, Oklahoma, on May 23 and 24, it was announced this week by Edgar S. Bronson, secretary-treasurer of the association.

Mr. Bronson is expecting a big convention this spring and asks that editors make early preparations to attend.

Oklahoma publishers who are not members of the association are advised to join at once in order to become eligible for the privilege of staying at the editors' club-house when they visit Medicine Park. The initiation fee is \$2, and annual dues, \$2.

U. T. A. Meeting at Atlanta, May 5 and 6.

The program for the meeting of Southern printers, which is to take place at Atlanta, Georgia, May 5 and 6, and at which a Southern branch of the U. T. A. is to be established, has been given out, and the indications are for an interesting, enjoyable and profitable session. The meetings will be held at the Piedmont Hotel.

Prominent men in the printing business will address the meeting. Joseph A. Borden will open the afternoon session on Monday with an address, "Reconstruction of the Printing Industry." Other prominent speakers and their subjects are as follows: "Printing Conditions as Revealed by Surveys," H. P. Hogan; "Remedial Activities," Edward T. Miller; and "Advertising and Salesmanship," Charles L. Estey, director of the new advertising bureau of the U. T. A. Other speakers are Harry L. Brown, W. O. Foote, W. E. Ward, A. M. Gray and W. Luke Trice.

"The Theory and Practice of Printing."

J. Orville Wood, the author of "The Theory and Practice of Printing," who has but recently returned from service in the army and is now at the Carnegie Institute of Technology, Pittsburgh, Pennsylvania, as instructor in typography, writes the editor of THE INLAND PRINTER to the effect that he has just been made aware of the fact that a number of inquiries concerning his book, as well as orders with remittances, have been addressed to the West Technical High School, Cleveland. As Mr. Wood's address was unknown to the authorities at the school, the inquiries were returned to the senders

Mr. Wood also writes: "It seems to be assumed by many that the book was published by the school. Such is not the case, but it was published by me while an instructor in printing there. I would be greatly indebted to THE INLAND PRINTER if its readers were correctly informed regarding this matter, and assure them that now, since I have returned from the army and am permanently located, all inquiries and orders for this book will be promptly attended to, and should be sent to me in care of the Carnegie Institute."

C. I. Larsson, of Stockholm, Visits "The Inland Printer."

THE INLAND PRINTER was pleased to receive a visit during the past month from C. I. Larsson, a printers' supply man, of the firm of Gumelius & Komp, Stockholm, Sweden. Mr. Larsson, like our other visitors from foreign shores during recent months, has been in this country studying American methods, and looking up American machinery for the purpose of making new connections with manufacturers of printers' and bookbinders' machinery and supplies. He has also been calling on those with whom his company has maintained business relations for a number of years past.

The firm of Gumelius & Komp was established about thirty or thirty-five years ago by Miss S. Gumelius, who had been conducting an advertising agency and desired to branch out into some other line in connection with the printing business. The first American machinery handled was the Miehle press, which the company introduced into Sweden. Other lines were taken up, and now the company is representing a number of the American manufacturers of equipment for the printing and allied trades.

While in Chicago, Mr. Larsson was a guest at the April meeting of the Printers' Supplymen's Club, and gave an interesting and instructive talk on conditions in the printing industry in his country.

New Rotogravure Plant in New York.

A new rotogravure company has been organized under the name of Art Gravure Corporation, with office and factory at 406 West Thirty-first street, New York city. The officers are, Arthur H. Sherin, president; Frederick D. Murphy, vice-president; Raymond N. Getches, secretary and treasurer.

Mr. Sherin has been connected with the selling force of the American Lithographic Company in New York for the past nine

years. Previously he was associated with the C. E. Sherin Advertising Agency. Mr. Murphy has been factory manager, during the past five years, of Alco Gravure, Incorporated. He was formerly connected with the Rotary Photogravure Company, of Passaic, New Jersey. Mr. Getches is well known in the printing and binding industry in New York through his various connections in the trade.

The Art Gravure Corporation has leased an entire floor at 406 West Thirty-first street, occupying about twenty-two thousand five hundred square feet, and is installing a complete modern plant with new machinery equipped to operate on a large scale. The company expects to commence operations early in May.

Printing-Press Inventor Dies at Eighty-Two.

For fifty-six years of his life William Spalckhaver was a designer and engineer for R. Hoe & Co., and many of the most important features of their big web perfecting newspaper presses were products of his brain, so that he was well known in the newspaper pressrooms throughout the United States. Six years ago, when he had been in the firm's employ for half a century, the Hoe company gave a banquet in his honor at one of the New York hotels, at which time he was presented with a loving-cup. He died recently at the age of eighty-two years, after a short illness. Mr. Spalckhaver was born in Schleswig-Holstein, Denmark. He enlisted early in the Civil War with a New York regiment of volunteers and fought through many of the worst battles in that conflict, after which he took up his life-work. He is survived by his wife, three sons, three daughters and eleven grandchildren.

Charles F. Morse.

Charles F. Morse, for the past six years manager in the New England States for the Dexter Folder Company, passed away at Arlington, Massachusetts, March 19, death following an operation for appendicitis.

Mr. Morse learned his trade as a machinist at the Putnam Machine Works, of Fitchburg, Massachusetts. He later became manager of the Plimpton Press Bindery, Norwood, Massachusetts, following which he entered the employ of the E. C. Fuller Company, New York city. After a period of service with this company, Mr. Morse went into business for himself as a member of the firm of Blauvelt, West & Co., machinists. From that concern he went to the Dexter Folder

Company, with which firm he remained until his death.

Mr. Morse's successor in the New England territory will be A. F. Mackay, formerly of the Lanston Monotype Company, the Harris Automatic Company and the Mergenthaler Linotype Company. Besides taking charge of the New England territory, with offices at 185 Summer street, Boston, Massachusetts, Mr. Mackay will handle the Canadian business of the Dexter company.

"Larry" Bennett Celebrates Golden Jubilee as Salesman.

On Saturday, April 26, Lawrence L. Bennett, the well-known salesman employed by Charles Eneu Johnson & Co., printing-ink manufacturers, Philadelphia, celebrated his fiftieth anniversary as a salesman with the company. He not only holds the distinction of being the oldest active printing-ink salesman in the United States, but also of being in continuous service with the same company for the last half century.

Many pleasant surprises were in store for "Larry," as he is familiarly known. He received many telegrams and telephone calls of congratulation, as well as post-cards from friends in various parts of the country. The officers and employees of Charles Eneu

On April 26, 1869, at the age of nineteen, Mr. Bennett joined the Johnson company as general utility man, and afterward became bookkeeper and shipping-clerk. Charles Eneu Johnson took an interest in the young chap and began to tutor him in salesmanship. At that period Mr. Johnson and his pupil were the only salesmen for the establishment. Larry soon developed into a first-class salesman. Mr. Steelman, during an interview, stated that, to his knowledge, Mr. Bennett had never lost a customer.

Mr. Bennett is best known among the printing-trade of Philadelphia, Pennsylvania, New York, Canada, Baltimore and Washington, D. C. He has a complete collection of badges and souvenirs, dating from the first conventions of the Typothetae and the pressmen's union. He remains active in business, calling regularly upon his customers in the Philadelphia territory.

Eseleck's New Water-Marks.

Printers and other consumers of lightweight papers will be interested in the announcement made by the Eseleck Manufacturing Company, Turners Falls, Massachusetts, to the effect that the company has planned to watermark Fidelity onion skin and Emco onion skin. While there are not many brands in the paper-trade that are better known, and none that have a better reputation as to quality, yet these two brands have been sold for many years without a water-mark. The Eseleck company believes the new plan will benefit dealers and consumers, as well as the makers.

Emco onion skin is made in white and eight colors, both glazed and unglazed, basis 17 by 22-10. Fidelity onion skin is made in white only, glazed and unglazed, in three weights; it will be watermarked only in the heaviest weight, namely, on the basis of 17 by 22-9.

"Special Equipment" for Megill Patent Gages.

THE INLAND PRINTER is in receipt of a communication from Edward L. Megill, 60 Duane street, New York city, inventor and manufacturer of gage-pins, gripper attachments and automatic registering devices for platen-presses, in which he announces a special equipment for his patented gages to use in connection with the Miller feeder. Trouble has been experienced, quoting from Mr. Megill's letter, in running machine-fed platens because of curling of the sheets, due to the lack of suitable gages rather than to faults in the feeding mechanism. Mr. Megill has given considerable study to solving the cause of these troubles and he informs THE INLAND PRINTER that he has relieved the situation by designing this "special equipment" for use with his various gages, but which is particularly desirable in connection with the double-grip style. These improved gages, we are informed, can be secured at a slight advance over the price now charged for the hand-fed sort, but they can be used for hand feeding or machine feeding by changing from one equipment to the other. Printers desiring information concerning these new devices should write Mr. Megill at the address given at the opening of this item.

New Chicago Manager, Challenge Machinery Co.

Frank F. Novy, well known to printers and supply men, especially in the Chicago territory and throughout the West, has been appointed manager of The Challenge Ma-



Frank F. Novy.

chinery Company's Chicago branch at 124 South Wells street. Mr. Novy has had a comprehensive and thorough experience in the printing and supply house business, starting during the latter part of the nineties. He has held important positions with such nationally known firms as the American Type Founders Company, Keystone Type Foundry's Chicago branch, Champlin Type & Machinery Company and the Western Type Foundry. After seven years with the Keystone Type Foundry, at Chicago, upon their consolidation with the American Type Founders Company, during January, 1918, he went with the Miller Saw-Trimmed Company.

Mr. Novy's many friends in the printing field will congratulate him upon his new connections.

A. H. Lowrie, Editor for Thirty-Six Years, Passes Away.

Adam H. Lowrie, editor of the Elgin (Ill.) *Daily News* for thirty-six years, passed away at his home in that city April 3 at the age of eighty-two.

Mr. Lowrie was born in Scotland, coming to America with his parents when he was six years old. In his earlier years he taught school, being superintendent of a school in Cleveland, Ohio, for two years, where the family first settled after arrival in this country. He was later instructor in English literature and political economy at Adrian College, Adrian, Michigan. He remained with this school for fifteen years, two of which he spent as acting president of the institution. Following his connection with the university, he became senior proprietor of the *Adrian Times and Expositor*, which he piloted through a successful career until 1882, when he moved to Elgin.



Lawrence L. Bennett.

Johnson & Co. gave him a banquet at the Manufacturers' Club in the evening. Only his associates in the company were present, including the following: William E. Weber, Henry J. Weber, Charles F. Bower and A. L. Steelman. William E. Weber was the speaker of the evening. He gave many reminiscences of their association in the ink business, and at the conclusion of his talk presented Mr. Bennett with a check for \$7,000 from the company, and ten fifty-dollar bills in a glass frame from his associates. Upon the presentation of these tokens Mr. Bennett was greatly moved, but he responded to the occasion and told many interesting incidents of his life as a salesman.

Mr. Lowrie has always been prominent in public affairs. For two years, in 1892 and 1893, he was consul to Freiburg, Germany, under the administration of President Benjamin Harrison. He was present at the birth of the Republican party in 1854, and was loyal to that party until his death. All in all, he was a credit to the newspaper profession in every way, and an incentive to younger members of the craft who were fortunate enough to come in contact with him.

Foreign Language Newspapers in New York.

In November, 1917, THE INLAND PRINTER called attention to the fact that New York city had become the printing center of the world. Some London publications commented on that article as an exhibit of Yankee exaggeration. The city of New York has just published the report of an industrial education survey in which the figures given in these pages in 1917 are confirmed. It says that over one-fourth of the printing and publishing produced in the United States in 1914, according to the census, was done in New York. The value of the combined product of the printing and publishing trade amounted to \$215,570,954, a value reckoned at one-twelfth of the output of the printing and publishing establishments of the world. Indeed, in the value of output, New York is said to exceed London, heretofore the world's greatest printing city.

The cosmopolitan character of the printing done in New York is shown to best advantage in newspaper printing. A total of 144 papers, printed in 25 foreign languages, is issued in New York. More than half the circula-

Interesting Booklet on Advertising Bureau of the U. T. A.

The general office of the United Typothetae of America, 608 South Dearborn street, Chicago, Illinois, has recently published a booklet concerning the service to be furnished members of the organization by the

bring to the attention of buyers of printing the fact that the U. T. A. members are in a position to render worth-while service in the preparation and the production of direct advertising.

Enclosed in the booklet is a printed blank, known as the Business Analysis Questionnaire, which is designed for the use of the



Executives and Department Heads of Mergenthaler Linotype Company at Dinner.

recently created advertising bureau. The title of the booklet is "Direct Advertising and How U. T. A. Printers Can 'Cash in' on It." The entire plan of the department is explained and its value emphasized in an interesting manner in this booklet.

At the start, direct advertising is defined, and that its production should lie with the printer is justified in the following paragraph from the text: "Because direct advertising can not be done without the aid of printing, it is obvious that direct advertising belongs peculiarly within the province of the printer. But the astonishing truth is that only a comparatively small number of printers have made any pronounced effort to develop this important, desirable and profitable source of income. It is safe to say that any printer who will give serious attention to this branch of the printing business can materially improve his condition, while at the same time helping to improve the business conditions of his customers."

The fact that so few printers have facilities for offering their customers merchandising and advertising counsel and service, through lack of experience, has prompted the installation of this new advertising bureau, which will serve all members of the organization who may require such service.

As a foundation for the development of Direct Advertising in behalf of U. T. A. members, the organization has instituted a national advertising campaign, full-page advertisements being scheduled in the most prominent magazines of general circulation, notably the *Saturday Evening Post* and the *Literary Digest*. The purposes of this campaign, as stated in the booklet, are to preach the doctrine of more and better direct advertising; to acquaint business men everywhere with the U. T. A. emblem or trademark; inform buyers of printing concerning the aims, purposes and ethics of the U. T. A., and to point out the advisability of doing business with U. T. A. printers; and to

printer in securing data to guide the bureau in planning the advertising and selling campaigns for the printers' customers who desire complete service.

The booklet is a wonderful advertisement for the U. T. A., as the proposed plan seems pregnant with the possibilities of far-reaching importance to the industry.

Linotype Company Entertains at the University Club.

More than one hundred executives and department heads of the Mergenthaler Linotype Company gathered for dinner at the University Club of Brooklyn, New York, on Wednesday evening, March 26. Everybody present, from President P. T. Dodge down, was there for the purpose of getting either acquainted or better acquainted with C. A. Hanson, the company's new general works manager.

The dinner was preceded by informal hand-shaking and visiting, music and a flash-light of the guests at the tables. There was a scarlet carnation for the boutonhole of each guest present, a song-card of verses whose old tunes all knew, and a handsomely linotyped menu in colors. The souvenirs for the occasion were fine leather card-cases with the names of the guests imprinted on the inside in gold.

Toastmaster John R. Rogers spoke and introduced his speakers in his accustomed happy vein. President P. T. Dodge began by outlining the early struggles of the company; carried his hearers into the present with a degree of earnestness and pertinence that plainly revealed itself in the attention accorded, and wound up with a warm tribute to the ability of Mr. Hanson and the loyalty of each employee of the company, from top to bottom.

There were also snappy get-together talks by General Manager Norman Dodge, Mr. Hanson and the latter's assistant, Edward A.

	Weekly	Monthly	Daily	Total
Arabic.....	6	1	2	9
Armenian.....	1	1	..	2
Bohemian.....	1	1	2	4
Chinese.....	3	..	..	3
Croatian.....	2	1	2	5
Finnish.....	1	..	..	1
French.....	..	1	1	2
German.....	8	2	5	15
Greek.....	..	..	2	2
Hungarian.....	7	2	3	12
Italian.....	17	7	5	23
Japanese.....	2	..	..	2
Jewish.....	30	2	5	37
Lettish.....	1	..	..	1
Lithuanian.....	3	..	..	3
Norwegian - Dan- ish.....	2	..	..	2
Persian.....	1	..	..	1
Polish.....	3	..	2	5
Roumanian.....	2	..	..	2
Russian.....	4	2	3	9
Serbian.....	1	..	1	2
Slovak.....	2	..	2	4
Slovene.....	1	..	..	1
Spanish.....	2	1	..	3
Swedish.....	3	..	..	3
87	21	36	144	

Foreign Newspapers Published in New York City.

tion of daily papers printed in foreign languages in the United States is held by publications issued in New York. Some idea of the variety of languages in which these papers and periodicals are printed may be had from the table shown above. Of the various languages enumerated it is to be noted that the Jewish leads with a total of 27, being closely followed by Italian, which numbers 23.

Sytz. After a pledge of hearty coöperation with Mr. Hanson on the part of every man present, the evening was closed by singing "The Star Spangled Banner."

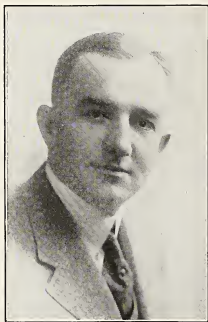
Monotype Job-Composition.

An arrangement by which the composition of a large part of the smaller jobs may be done on the monotype keyboard has been perfected by the Lanston Monotype Machine Company. The only hand-work required is the assembling, and inserting of a lead or two. This includes letter and note headings, statements, business and professional cards, programs, announcements, menus, checks, drafts, index-cards, factory forms, and many other jobs heretofore considered as exclusively hand-work.

This new arrangement provides for the setting and casting of four sizes of the popular Plate Gothics at one operation, and also includes facilities for composing intricate rule and leader forms in connection with the type at one handling.

Arthur Leaf Represents Miller Saw-Trimmer Company Around Washington, D. C.

Announcement has been made by the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, of the appointment of Arthur Leaf as direct factory sales representative



Frank V. Barhydt.

for Maryland, Virginia and the District of Columbia. Mr. Leaf has been connected with the company for a number of years and is well qualified to explain and demonstrate the advantages of the Miller products.

The company has also advised THE INLAND PRINTER of the appointment of Frank V. Barhydt as assistant sales manager. Mr. Barhydt has been connected with the printing industry for the past sixteen years, the last few of which have been in connection with labor-saving devices, which fact should qualify him for assisting to direct the large force of salesmen engaged in finding buyers for Miller feeders and saw-trimmers.

J. W. Butler Paper Company Announces Unique Service.

In a unique broadside, folded and bound in a heavy cover, the J. W. Butler Paper Company has announced a new form of service, a suggestion of which is given by the words of the title appearing on the cover, "15 Minutes In and Out." Those words appear in bold lettering beneath a clever illustration embodying a clock, the face of which, except for a fifteen-minute period, is covered with red printing, and at the left, a picture of a boy entering the office of the Butler company with a letter in his hand while at the right the same lad is shown leaving with a package of paper under his arm. The innovation is a desk service, through which local printers having rush jobs requiring small amounts of paper, such as cards, envelopes, etc., may send their errand boys to the city salesroom of the company, where their orders will be filled in fifteen minutes. A feature of the service, as outlined in this broadside, is that it is to be certified. A certificate has been designed which contains two blank spaces, one for stamping in the time the order was received and the other the time it was delivered to the errand boy. It is stated that the company is glad to affix this "Certificate of Service" because it is certain of the quality of its performance.

The plan is a commendable one, and should be worth much to the customers of the house. The Butler policy of doing whatever it does right may be depended upon to make the promise of fifteen-minute service good.

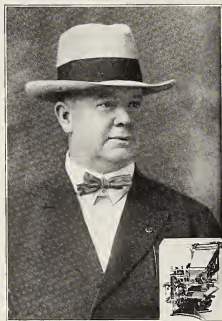
Fred McKenzie New Iowa Representative for Intertype.

The many friends of Fred McKenzie will be glad to learn of his advancement, on March 10, 1919, to the position of Iowa representative of the Intertype Corporation, succeeding D. N. Mallory, who resigned to accept a position with the Challenge Machinery Company. Mr. McKenzie is forty-three years of age and a native of the old Bay State, his mother residing at Springfield, Massachusetts.

Mr. McKenzie started with the Middle Western branch as inspector and erector in November, 1917, and his promotion to the sales force comes as a reward for his excellent service and his complete knowledge of all makes of linecasting machines. He is a practical printer of the old school. During the "hand-set" days Mac "toured the country" and worked in the composing-rooms of leading dailies from coast to coast. When the first linecasting machines were placed on the market (the old Baltimores), Mac grasped the opportunity to "learn the machine" and developed into one of the best operators in the country, as well as one of the fastest. This latter is remarkable from the fact that the index finger of his left hand is missing. This, in connection with his ability as an operator, earned for him among operators the sobriquet of "Three-Fingered McKenzie."

A few months ago he was sent into one of the States controlled by the Middle Western branch of the Intertype Corporation, prima-

rily as inspector and erector, but with instructions to report to the regular salesman in the territory when he had any spare time on his hands. By the latter he was given several



Fred McKenzie.

"tough nuts" to work upon in an effort to sell them Intertypes. Though a novice at the selling game, he succeeded in getting the orders, thereby demonstrating that he really belonged on the selling force. Hence his promotion.

In a letter written a few months ago, Mr. McKenzie expressed himself as follows: "I feel proud to be one of the Intertype family. It is a great honor—one that I cherish more than you believe." When a man feels that way about his goods and the concern he is working for, success is his.

Date for World Press Congress Changed.

Dean Walter Williams of the School of Journalism of the University of Missouri, president of the Press Congress of the World, has announced, on behalf of the Executive Committee, that the date for the assembling of the congress, which had been tentatively set for November 11, 1919, the first anniversary of the signing of the armistice in the World's War, has been reset for 1920, the exact month and day to be definitely determined and announced later. Dean Walter Williams said: "The new date was decided upon by the Executive Committee of the congress following conference with, and approval of, the New South Wales Government. The sessions will be held at Sydney, and the program carried out as originally planned. Resetting the date was made necessary because of conditions that could not be foreseen at the time the 1919 date was chosen. The chief reasons which caused the committee to take the action it did were: First, the existence of congested ocean transportation conditions, which made travel unusually expensive and difficult until war-time control of shipping ceases, as it probably will toward the end of the year; second, that politically, socially and eco-

nominally, certain great nations of Europe where the congress has a large active membership have developed an unrest not foreseen when the conclusion of the armistice was made the starting point for convening the congress, an unrest which will doubtless be allayed after the adjournment of the Peace Conference, but which now requires the presence of the European journalists; and, third, the outbreak of influenza in Australia, fortunately so far in a mild form, but likely to recur at the end of this year, and the virulence of the epidemic in Europe and in the East, foreshadow possibilities of quarantine and other annoyances and delays for overseas travelers. As soon as peace is signed and shipping released to normal conditions, the date during 1920 at which the congress will be convened in Sydney will be definitely announced and made absolute."

Denver and Western Notes.

Clint C. Houston, formerly editor of the *Denver Labor Bulletin*, is now in Washington, D. C., at work on his book dealing with labor-unionism and its part in winning the war.

June Moore, who for several years has been foreman of the pressroom of The Smith-Brooks plant at Denver, has resigned in order to become connected with the ink firm of Charles Eneu Johnson. He will travel out of St. Louis, covering the territory as far west as the coast.

The Colorado Legislature has adjourned without passing Bill 152 providing for the abolition of maximums on printing. The printers themselves are responsible for this, as they bid on two contracts at less than the maximums while the bill was in committee. In spite of this it was reported out of the House without any recommendations.

The *Denver Post* will have a new home in the near future. Building operations have already been commenced on Champa street and extensive improvements in the way of additional machinery have been ordered. A new sixty-four page Hoe press will be installed, as well as six new linotypes and a non-distribution composition plant. The circulation of *The Denver Post* far exceeds all the other newspapers in Denver.

The photoengravers in the newspaper offices in Denver have been out on strike, demanding more money and fewer working hours. The employers are firm in their determination to resist what they consider the unreasonable demands of the men. The newspapers sought to get their work done in commercial offices but the men refused to handle the orders, and a conference between the help and the employers resulted in an agreement being reached that provided for no struck work being done. It is expected that the struggle will be a short one, although at the time of writing the employers were firm in their determination to resist the full demands of the men.

Charles F. Wadsworth, manager of the Denver office of the Western Newspaper Union, after twenty years of service, has resigned and will represent the company as ready-print representative from coast to coast. Mr. Wadsworth started twenty years ago in the Denver office as a linotype operator, and has since progressed, until several years ago he was made manager.

He is at the present time president of the Colorado Editorial Association, an office that he will resign on May 1. He will travel all over the United States, but will regard Denver as his home. His successor as manager of the Denver office is J. O. Goodwin, who for the past few years has been the manager of the Omaha office.

American Model "30" Left-Hand Star Plunger.

Many attempts have been made to produce a practical typographic numbering-machine in which the space between the "No." on the plunger and the printing figure-wheels is eliminated. This space is not so noticeable when five or six wheels are

1	★
21	★
321	★
4321	★
54321	★

Stars used in connection with a numbering-machine instead of the usual "No." to obviate the wide space unavoidable when that abbreviation is placed ahead of the figures, especially on small numbers of two or three figures.

in use, but, in many cases, it is objectionable in small jobs where the numbers run to one thousand or less.

In order to meet the many demands for a machine in which the distance between the figure-wheels and the plunger can be equalized the American Numbering Machine Company has recently placed upon the market a new model in which the plunger is situated on the left-hand side of the machine and engraved with a star instead of the regulation "No." Imprints are shown above from which it will be noticed that the distance from the star to the unit wheel is the same whether one or all of the wheels are in use. This system of numbering is now being used in a great many check jobs, where the "No." already appears on the check, and in cases where printers desire to do away with friskets.

Typotheta-Franklin Association of Detroit.

Following closely upon the survey of the local printing industry, the Typotheta-Franklin Association of Detroit launched its educational campaign, which will include the installation of cost systems in the plants of fifty-four of its members, as well as a course in salesmanship and another in estimating. The cost installation work was launched the first of April upon the arrival from the national office of Charles G. Ward and Leslie F. Osborne, expert cost accountants. Sixty enrollees have been received for the estimating class, which is being instructed by D. L. Ballantine, former secretary of the organization, and a like number of salesmen have been enrolled in the salesmanship course, which will be conducted by the secretary, W. G. Martin.

These educational activities are under the direction of a committee composed of George R. Keller, chairman, George K. Hebb, William V. Parshall, George A. Crittenden, Arthur Keck, J. Albert Grabmeyer, Walter S. Conely, President John R. Coulter and Secretary W. G. Martin.

Ways and means of providing a permanent supply of skilled artisans for the local printing industry were considered at the Printers' Departmental of the Typotheta-Franklin Association during the past month. A committee, composed of R. S. Radcliffe, Fred W. Curtis and Secretary W. G. Martin, recently concluded a research to determine the value to the industry of the printing department at Cass Technical High School and how that school can best be coordinated with the requirements of the industry in systematic training of apprentices. The future is bright for young men in the printing and advertising field, and steps for proper training in all branches are imperative if the industry is to meet the demands which are anticipated during the next decade. In this work the association has been assured the full cooperation of the school authorities and the Board of Education.

Educational activities are coming in for a large share of attention on the part of the organization. The City Librarian has been requested to set aside one alcove in the library for the use of reference books upon the graphic arts industry, as well as advertising. There are many books at present in the library bearing upon typography, presswork, bookbinding, engraving, as well as advertising, both from an artistic and a technical standpoint, and it is the plan of the Typotheta to have these collected in one alcove where they will be readily accessible to those of the industry who wish to use them for reference purposes. It is thought that this will not only facilitate matters and encourage the wider use of the library itself, but will have an elevating effect upon the printed product of the city.

Hart Roller Company Organizes an Accommodation Department.

The William C. Hart Company, Incorporated, manufacturer of printers' rollers and flexible glue, main offices of which are located at 137 Greene street, New York city, and which operates factories at New York city, Rochester, New York, and Pittsburgh, Pennsylvania, has sent out an announcement to the trade advising customers and printers generally of the installation of what the firm has designated an "Accommodation Department." Through this department it is planned to provide information in regard to machinery and material, and prices of anything pertaining to the printing-trade. It is stated that the company's organization is made up of practical men who have had years of experience in all branches of the printing business, and who are therefore competent to render such service and advice, which will be furnished cheerfully without cost or obligation. Such action presages an era of cooperation during the reconstruction period which should have a healthful influence on business in general.

THE INLAND PRINTER WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 63.

MAY, 1919.

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Boniverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMES, 105 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 30 cents additional if copy is desired.

BOOKS.

"NO MATTER what part of the globe he is telling about, he is always entertaining," is the way the reviewer of the *Indianapolis News* was impressed with Susan Murray's "Seven Legs Across the Sea," with its treats of unusual and uncommon phases of life and things seen during a journey of 73,689 miles over five continents: 434 pages, gold-toil cover, 25 illustrations on map; \$2.50 in stores, but \$2.00 (prepaid) to printers. Order from publishers: MOFFAT, YARD & CO., 32 Union Square West, New York city.

BUSINESS OPPORTUNITIES.

FOR SALE—Steel and copper plate engraving and job-printing business; established 20 years in a healthy Western city of 275,000; doing \$35,000 business yearly, manufacturing a side-line of novelties and Christmas cards—a field that can be further developed; reasons for selling, to close an estate. The company occupies its own building. B 859.

PRINTERS who typewrite, stenographers with literary abilities, wanted everywhere to conduct Keyboard Code departments in local periodicals; machine-written shorthand, easily learned, perfectly producible on all typewriters, monographs, short-hand. Complete details, all details, 50 cents. JACOB BACKES, 1402 Avenue A, New York, N. Y.

WANTED—An aggressive manufacturer of bank checks and other forms of commercial paper to push a recently patented safety check, enabling the equivalent of Photographic protection to be applied anywhere. D. C. D., Box 486, East Pittsburgh, Pa.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—One Straight Kiddy rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one color roll 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web, for electrotypes plates. Also one 36 by 48 inch one-color Kiddy roll-product rotary wrapping-paper press, press 36 by 48 inch Kiddy combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kiddy 12 by 26 inch perfecting press, with multiple feed and cutting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—One Scott No. 3 offset press, size sheet 34 by 46, size of work 33 by 45, three sets of rollers equipped with U. P. M. feeder, practically new; one Park's lithographic transfer press, size of bed 41 by 88, size of sheet 40 by 60, practically new; one Park's double medium geared lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 28, also equipped with gelatin attachment; one Multiple display fixture, No. 1, 25 leaves, 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., 2 Garden street, Newark, N. J.

FOR SALE—The following bound volumes of THE INLAND PRINTER: volume 4, Oct. '86-Sept. '87; volume 15, April-Sept. '95; volume 17, April-Sept. '97; volume 25 to 44, inclusive (20 volumes), April, 1909, to March, 1910; also monthly numbers as follows, bound in three books: Oct., Nov., Dec., '94; May, June, '97; March, April, May, June, July, August, Sept., 1898; Aug., Sept., Nov., '99. ALBERT GOODLOE, Anthony, New Mexico.

FOR SALE CHEAP—Century Campbell press, a four-roller press in good condition, takes a sheet as large as 43 by 62 inches; low price for immediate sale. FARMER AND BREEDER, Sioux City, Iowa.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tension. Only \$1.50.

E. L. MEGILL, Pat. and Mr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

LARGE STOCK overhauled machinery and equipment: 43 by 56 four-roller Miehle, front fly delivery, guaranteed, price \$2,600; Seybold duplex trimmer, \$550; Monitor and Hayfield-Dubly power punches with heads; 36-inch Seybold cutter; cylinders, Gordons, paper-cutters, stitchers, wood goods, outfits; new and overhauled. Tell us your wants in this line. **WANNER MACHINERY CO.**, 714-716 S. Dearborn st., Chicago.

FOR SALE—One new two-color Kidder roll-product press, size 30 by 40, with a complete stereotype plant consisting of steam-table, flat casting-box, round casting-box, flat trimmer and beveler, shaving-machine, melting-pot, gas-burners, matrix-table, metal, beater, brushes, **YARROLD**, no responsibility assumed. **MULLER PAPER GOODS COMPANY**, 2350 Linden st., Brooklyn, N. Y.

ALL-BRASS GALLEYS, 7 by 10 inches, three for \$2.25; 9½ by 13 inches, each \$1.25; extra heavy and in good condition. Brass-lined mailing-galleys, 8 by 24 inches, very substantial (some new), each \$1.00. Quality limited—order now if interested. **W. S. WRENN**, 4th 110, 964 Wilson av., Chicago.

SPECIALIZING along lines which make us no longer need it, our excellent Century two-revolution Campbell with variable speed motor and Cutter-Hammer controller is for sale; inside chase 22½ by 28½. **PROGRESS PRINTING CO.**, Owensboro, Ky.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

FOR SALE—One complete outfit for making dog tags, checks, etc.; one 14 by 22 Colt's Armory press, fine condition. **FRANK BOVEE & CO.**, Fulton, N. Y.

FOR SALE—A 26-inch hand Golding cutter, practically new; bargain for quick sale. **FRANKLIN PRESS**, 501 Murphy bldg., Indianapolis, Ind.

FOR SALE—Hand-press, R. Hoe & Co. make, No. 5448; in good condition; price \$100. **HUGH STEPHENS PRINTING CO.**, Jefferson City, Mo.

FOR SALE—One Monotype ester, Series S, equipped with molds from 6-point to 36-point; in good condition; located in Philadelphia. **B 855.**

FOR SALE—Model K linotype with extras, \$1,800; used 1½ years, A-1 condition. **J. W. BRACKETT COMPANY**, Phillips, Maine.

FOR SALE—Auto press in good condition. Address **LEADER-REPUBLICAN**, Gloversville, N. Y.

HELP WANTED.

Artist.

WANTED—Commercial artist, good on designing and lettering. **B 858.**

Bindery.

WANTED—A first-class bindery foreman; one who is capable of handling help and is thoroughly acquainted with all branches of this department. **M. S. & D. A. BYCK CO.**, Box 512, Savannah, Ga.

WANTED—An all-around bookbinder, or a man that is a good ruler and can forward. **CASPER BOOK MFG. CO.**, Walla Walla, Wash.

Composing-Room.

WANTED: MEN BETTER THAN ORDINARY—We can place in permanent positions—no layoffs—in our composing department, several job-compositors, union men, who are already proven to be much more desirable than ordinary printers, or who feel that in a reasonable time, with unusual opportunities for assistance and development, they can become first-class craftsmen, and invite applications from men who know they deserve consideration; our composing-room is thoroughly up to date in equipment and type-faces, operating on the non-distribution system, and while there are some larger plants in the country there are none anywhere more progressive; the department is under the foremanship of Henry D. L. Niedmaier, whose attractive and distinctive work in composition was unusually complimented several years ago in a page write-up, with many illustrations, in **THE INLAND PRINTER**. Applicants will please furnish complete information in first letters, stating age, married or single, how many years' experience, former and present employers, wages received and expected, and any other facts which will assist in arriving at an intelligent understanding and decision. **THE EDWARDS COMPANY**, Printers, Bookbinders, Lithographers, Steel and Copper Plate Engravers, Youngstown, Ohio.

WANTED—Job-compositors on high-grade catalogue and commercial work; all high-grade workmen need only; also a good compositor who has had two to three years' experience; excellent opportunities. Give full particulars in first letter. **BOX 285, Connerville, Ind.**

FIRST-CLASS all-around printer wanted; steady job; married man preferred. **ANDREWS PRINTERIES**, East Chattanooga, Tenn.

LINOTYPE OPERATOR wanted. Address **STUBLEY PRINTING CO.**, 415 State st., Knoxville, Tenn.

EXCELLENT OPPORTUNITY for a first-class poster man to connect with a Pacific coast house; must be absolutely reliable and able to lay out diagrams and O. K. forms; communications confidential. **B 841.**

WANTED—Layout man in large New York shop; scale to start with, more as ability is demonstrated; give full particulars and references, and send samples of work; union. **B 733.**

WANTED—Stoneman and compositor combination; first-class, good wages, permanent position; union; no shop. Write or apply **CASLON PRESS**, 3101 Monroe st., Toledo, Ohio.

WANTED—Artistic compositor on booklet and advertising work; large New York firm; scale to start, more if ability is demonstrated; union. **B 847.**

Cost Accountant.

COST ACCOUNTANT WANTED—Man thoroughly familiar with commercial printing, binding, etc., for large plant in Southeast. Give full particulars in first letter. **B 845.**

Electrotypes.

ALL-AROUND ELECTROTYPYER—Have small modern and complete plant; most of work done for our plant; state experience and salary wanted. **McKEE PRINTING CO.**, Spokane, Wash.

Organizers, Accountants and Secretaries.

ORGANIZERS, ACCOUNTANTS AND SECRETARIES to work with the United Typothetae of America in organizing the printing industry; high type of men with knowledge of, and experience in, the printing business desired; good salaries and opportunities for future advancement. **UNITED TYPOTHETE OF AMERICA**, 608 S. Dearborn street, Chicago, Ill.

Salesmen.

SALESMAN: PRINTERS' MACHINERY—Applicant must be an experienced salesman of high caliber, not over the age of forty-five, to work on salary and commission. In replying, state past experience, references and age. **B 840.**

WANTED—Experienced city salesman to handle loose-leaf binders and supplies; prefer one who has handled the Proudfitt line; permanent position; good opportunity. **B 825.**

WANTED—Salesmen, experienced in the sale of bond, ledger and composition books; excellent opportunity; salary or salary and commission. **B 860.**

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; day course, twelve weeks, \$80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write, **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133 East 16th st., New York city.

MISCELLANEOUS.

PAPER BOXES, if interested in, subscribe to *The Shears*, the trade journal of the paper box industry; 100 pages or more monthly, devoted to live reading-matter and advertisements dealing with the manufacture of all classes of paper boxes and containers; established 1892; 20 cents a copy, \$2.00 per year. **SHEARS PUBLISHING COMPANY**, Lafayette, Indiana.

ENGLISHMAN, connected with large English printing-house as solicitor and writer of trade booklets, returning to England in June, would like to take back for British representation American advertising novelties, cut-outs, calendars or other specialties. **DAVID McFALL**, 322 Franklin st., Buffalo, N. Y.

WRITE PHOTOPLAYS—\$50 to \$300 each; our free plan tells you how. Write for it today. **LOS ANGELES PHOTOPLAY CO.**, 123 N. Broadway, Los Angeles, Cal.

SITUATIONS WANTED.

Bindery.

THOROUGH all-around bookbinder and ruler seeks situation; capable of taking charge of medium-size blank-book and loose-leaf bindery; 20 years' experience; can furnish best of references. **B 849.**

Composing-Room.

MONOTYPE CASTER-MAN, with five years' experience, desires to change; will go anywhere; satisfaction for me; motto; write or wire. **R. F. D.**, care **W. K. MARTIN**, 1820 Summit av., Little Rock, Ark.

MONOTYPE KEYBOARD OPERATOR—Union, 4 years' experience, fair speed, good proofs, have some knowledge of caster; also job-printer. **B 853.**

FOREMAN wants position with house doing the better grade booklet, catalogue and job work; has ideas, system, can handle help. **B 851.**

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypes are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Electrotyper.

EXPERIENCED ELECTROTYPER possessing the necessary machinery for making curved or flat plates wishes to connect with some large printing-plant; Middle West preferred. B 756.

Managers and Superintendents.

A PRINTER OF NATIONAL REPUTATION—An acknowledged authority on typographic design and presswork, an executive of ability, thoroughly versed in modern methods of production, wishes to take charge of private printing-plant where excellence of product is of first importance; 7 years at head of printing and publishing establishment, universally recognized for the high quality of its output; 3 years with university press and 3 years in charge of private plant in lending manufactory; now manager of large commercial printing establishment; only a position of permanence and desirability will be considered. B 842.

PRACTICAL PRINTER, familiar with details of book and periodical publications, including mailing-lists, etc., experienced in handling commercial and catalogue work; good executive; business experience; 35 years old; Eastern city preferred. PRINTER, 5710 American st., Philadelphia, Pa.

PRINTING SUPERINTENDENT, practical man, trained in modern business methods, familiar with cost systems and their installation, and a general all-around hustler, desires change. B 854.

SUPERINTENDENT—First-class compositor of good habits, with thorough knowledge of the printing business, desires position in progressive medium shop; best of references. B 852.

A PRACTICAL MAN of 20 years' experience desires position as assistant to manager or superintendent; familiar with all branches; good estimator and executive. B 846.

Miscellaneous.

PRESSMEN, cutters, diemakers, desiring positions in paper box factories, use the want columns of *The Shearer*, the true journal of the paper box making industry; established 1892; 100 pages or more each month devoted to set-up, folding, corrugated and fiber paper boxes and containers; 20 cents a copy, \$2.00 per year. SHEARER PUBLISHING COMPANY, Lafayette, Indiana.

Pressroom.

SITUATION WANTED by a young man as foreman of a medium-sized pressroom doing the better grade of printing; at present employed by first-class house but want something better than I have in monetary compensation; must be a city of not less than 40,000 inhabitants; willing to locate in any part of the country; can give references as to ability, etc. B 848.

SITUATION WANTED—Pressman, A-1 cylinder, 12 years' experience on high-grade color, half-tone and publication work; experienced on two-color Miehle; union; references. B 850.

WANTED TO PURCHASE.

WANTED TO PURCHASE—Duplex flat-bed, eight-page, secondhand press; must be in good condition and guaranteed; will pay cash for machine as soon as installed and running satisfactorily; state condition, equipment, give list extras and horse power of motor, together with lowest cash price, in first letter. B 856.

WANTED—Secondhand Kitter or New Era roll-fed bed and platen presses of any size or type, with or without special attachments; also one color Kitter B 8 by 12 inch roll-fed bed and platen press. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED—Two or three color flat-bed or cylinder press. Give full description and lowest cash price in first letter. Address at once, B 844.

WANTED—Osterlid or Auto press, 31 by 46, and 65-inch Miehle. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

WANTED—Advertising matter (my imprint) to mail to business men. G. EDWARD HARRISON, Printing Agent, Baltimore, Md.

IF YOU HAVE anything to dispose of in printing equipment, write us. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Michigan.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCCHILD, Inc., 712 Federal st., Chicago.

WANTED—46, 53-inch, or larger, one or two-color Miehle press. B 857.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising Service.

GET variety into your advertising and you will secure larger results. Our Complete Service for printers includes two-color cuts and strong copy that produces business. Over ten years of success. Samples free. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-glass steel chases, guaranteed forever. See Typefounders.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$80.

Job Printing-Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper-Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 85-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1805-1808 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 181 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebult Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Sterotyping Outfits.

ACME DRY PROCESS STEROTYPING—This is a new process for fine job and book work. Matrices are molded in a job-press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers, but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 125 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 21 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 616 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 240 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermott av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Price, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6x9 inches \$1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO

Waxed Typewriter Ribbons

ARE SUPERIOR

Produce distinctive letters; wear longer; more economical. Will not fill the type or dry out. Guaranteed to please or money back. *You save by buying direct.* Supplied for all makes of Typewriters and Adding Machines; light, medium or heavy inked; any color desired. Price, 1 lb for \$3.00; 6 for \$2.75; 3 for \$1.50, prepaid anywhere in United States. If foreign, add postage and tariff.

BOOKLET FREE

Send 5¢ stamp for interesting 20-page booklet—"Better Typewriter Ribbons," or send 5¢c stamps or coin (checks not accepted for less than \$1.50) stating the name and model number of your typewriter, and color of ribbon used, and we will send you prepaid a ribbon and the booklet. Write today—address

Department 131

THE RIBBON WORKS, Galveston, Texas

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Ill., for (state whether for April 1 or October 1) April 1, 1919. State of Illinois,) ss.
County of Cook,)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Harry Hillman, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) editor of the (insert title of publication) THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 445, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Postoffice Address.
Publisher—The Inland Printer Co. (Inc.)	Chicago, Ill.
Editor—Harry Hillman	Chicago, Ill.
Managing Editor—Harry Hillman	Chicago, Ill.
Business Manager—James Hibben	Evansville, Ind.

(If there are none, so state.)

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 635 S. Ashland av., Chicago, and Mrs. Clara J. Shepard, 635 S. Ashland av., Chicago.

3. That the known bondholders, mortgagees and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the corporation, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee, or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona-fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is:

(This information is required from daily publications only.)

HARRY HILLMAN.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 24th day of May, 1919.

(SEAL) (Signed) HARRY H. FLINN.
(My commission expires March 31, 1920.)

Form 3526—Ed. 1916.

NOTE.—This publication must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.

YOU WANT a real, live specialty.
YOU WANT to make a pot of money.
YOU WANT to be free from ignorant, cutthroat competition.
YOU WANT alone to make and sell in your territory.
YOU DO NOT WANT to buy special or extra equipment.

Printers east of Pacific Coast States write for exclusive make and sale. No royalties. "First come, first served."

O. H. PERRY, Green Lake, Seattle, Washington.

I have
perfected
finest,
easiest
selling
specialty

Just the thing—

I have been looking for ever since I engaged in the printing business twelve years ago," writes Mr. Clarence G. Dalton, of Mounds, Oklahoma, and adds, "The more familiar I become with the

Franklin Printing Price-List

the better I like it, and I wonder why it is that more printers do not use it." Printers in the large as well as the smaller cities are just as enthusiastic over this Price-List on Printing and Binding.

WE WILL BE GLAD TO SEND MORE INFORMATION AND OUR GUARANTEE OFFER.

FRANKLIN CLUB OF SALT LAKE

R. T. PORTE, Secretary. 221 Atlas Block, Salt Lake City

(Over 600 in use in 170 cities.)

Can You Make Up Thirty-Two Pages in Thirty Minutes?

We have developed a patented metal base for mounting electrotypes plates that saves at least 25% of make-up time and costs 33 $\frac{1}{3}$ % less to install than other metal bases.

This system requires only one style of base unit and one style of catch—no swivels, no rights, no lefts.

When locked up in our chase it is unnecessary to unlock form for changes of margin, or different jobs, up to size of base. Two hundred (200) catches for a thirty-two page form can be removed in fifteen minutes, and new form of thirty-two pages can be made up in a half an hour.

Blatchford Patent Base

This base handles plates of any and all sizes and it doesn't matter whether your margins are large or small.

Catches are simple, strong and accurate.

Base is absolutely free from spring.

Ideal for colorwork. Movement of plates for register positive.

This new base marks an epoch in the development of modern printing. We guarantee it in every way. Our reputation is behind it. Write us for further information.

A FEW USERS:

BOSTON, MASS.	NEW YORK, N. Y.	PHILADELPHIA, PA.
Barta Press	Harper & Bros., Inc.	Franklin Printing Co.
Tolman Print	Van Rees Press	Bingham Co., Inc.
Atlantic Printing Co.	Camelot Press	Frank D. Jacobs Co.
	Burt Printing House	

E. W. Blatchford Co.

230 North Clinton Street, Chicago, Ill.
World Building, New York, N. Y.

The Nashville Printers' Club, an organization of Master Printers for the betterment of the printing industry, announces the publication of a new book under the title of

"What Shall It Profit You?"

Little Journeys Through the Market Places
With Printing Salesmen

By EDWARD P. ("Dad") MICKEL
Secretary of Nashville Printers' Club

This volume consists of some of the writings of Mr. Mickel on the important subject of selling printing, and it is believed will be a source of help and inspiration to every printer and printing salesman.

Mr. Mickel's wide experience, his vision of the possibilities of marketing the product of the printing plant, and his acknowledged ability to encourage and assist those who are required to sell printing at a profit, all make for a book of unusual interest and value.

The subjects treated are:

- "Where Printing Profits Disappear."
- "Sales Efficiency—What It Really Is."
- "Keeping Printing Orders in Your Own Home Town."
- "Changing a Solicitor into a Salesman."
- "Compensation for Salesmen."
- "The Super-Salesman of Printing."
- "Selling and Advertising."
- "Direct Advertising."
- "Relations of the Manufacturing and Sales Departments."

The whole makes a book of 140 pages, 4 $\frac{1}{2}$ x 7, printed in large type, easy to read, and of convenient size to be carried in the pocket; a book that you will want to place in the hands of your entire force, from office boy to sales manager—every one connected in any way with a printing plant who is interested (or should be) in selling what the plant produces.

In this volume will be found both instruction and enthusiasm—advice and encouragement.

Bound in cloth—price, \$1.35, post paid; \$15.00 per dozen.

Autographed Edition de Luxe—a limited number of copies, bound in full flexible leather, stamped in gold—gilt top, untrimmed edges, autographed—price, \$2.50, post paid.

ADDRESS ALL ORDERS TO

THE NASHVILLE PRINTERS' CLUB
407 Commercial Club Building, Nashville, Tenn.

To Users of Process Inks

Our name has the same significance as the word Sterling to purchasers of silver. It indicates the highest degree of quality

We will gladly fill a
trial order



CHARLES HELLMUTH, Inc.

154 West 18th Street 536 So. Clark Street
NEW YORK CHICAGO

The entire advertisement is framed by a decorative border of roses and birds. The roses are detailed with leaves and thorns, and the birds are shown in flight. The central text is enclosed in a stylized, hand-drawn frame.

June

LIBRARY
JUN 7 - 1918
POST OFFICE

The season of Roses will prove a thorny one for the printer who is trying to produce clean-cut presswork with unseasonable Rollers. While there appears to be no connection between a Rose and a Roller, a good printed reproduction of the beauty of the former depends largely on the working qualities of the latter. Do not wait until hot weather is actually here before ordering Summer Rollers. To be serviceable, Rollers must be seasonable.

*Order a supply of "Fibrous" from any
of the addresses below.*

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

New York (Main Office)
406 Pearl St.

Rochester
89 Mortimer St.

Philadelphia
521 Cherry St.

Baltimore
131 Colvin St.

Allied with BINGHAM & RUNGE CO., Inc.
Cleveland, E. 12th St. and Power Ave.



A WONDERFUL THING



ENTHUSIASM is the dynamics of your personality. Without it, whatever abilities you may have lie dormant. You may possess knowledge, sound judgment, good reasoning faculties, but no one will know it until you discover how to put your heart into thought and action. A wonderful thing is this quality which we call enthusiasm. If you would like to be a power among men, cultivate enthusiasm. People will like you better for it; you will escape the dull routine of a mechanical existence and you will make headway wherever you are.

J. OGDEN ARMOUR

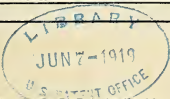


The INLAND PRINTER

*The Leading Trade Journal of the World
in the Printing and Allied Industries*



JUNE, 1919



BUILDING UP PRINTING ACCOUNTS

BY C. E. SHAFFNER.



OVERHEARD a sales manager, a short time ago, pointing out to one of his salesmen that the contract he had brought in for final approval represented decidedly inferior salesmanship, because it had apparently been secured merely by following the lines of least resistance. This

insistence of the modern sales executive upon the fullest realization of business possibilities suggests a parallel course which printing firms in particular have ignored to a great extent, principally on account of a desire for immediate orders without any regard for future development of customers.

Naturally enough, all of us are primarily interested in getting business, and, in the face of keen competition, we are prone to take short cuts which will bring orders with the least possible expenditure of time. But, upon a basis of real service, it is evident that by really working out the requirements of a prospective customer in a satisfactory way the financial rewards will be far greater in the end.

In one of the largest and fastest-growing cities in the country there is a printing firm which, largely because of its location in an outlying section, adjoining a number of factories, has been able to build up a good-sized business. Not long ago one of these near-by manufacturers decided upon a publicity campaign which involved a big printing order. As the manufacturer was engaged in making building materials he determined upon the usual run of folders and circulars as the proper means for securing the kind of dealer coöperation he wanted. As it happened, the neighbor-

ing printing firm was given this first order, and, while their work was satisfactory, the publicity was by no means effective. A competitor advanced the idea that direct-mail advertising upon products of such general interest as building materials should not be confined to dealers, but should be extended to the public. He suggested monthly booklets and other literature, emphasizing the idea of thrift in purchasing the best for the new home, and, in a number of ways, showed that by this method of approach the work upon the dealer would be supplemented with undeniable effect. As a result, he developed an account which is rapidly growing and steadily occupies his organization.

Of course the writer appreciates the fact that the average printer will protest that this kind of development is in the main impossible, principally because it necessitates advertising sense and copy-writing ability. But, as matter of fact, the printer in this case possessed neither of these requisites. He merely thought out the whole matter from a business standpoint and thereby looked upon the problems of the prospect as if they were his own. Assuming that he had more than ordinary intelligence and foresight in formulating and properly carrying out the campaign, the fact remains that his competitor had at least the same mental equipment, even though he lacked vision.

In this period of reconstruction, when service has become more than a word to be conjured with, through an understanding of its real meaning, the printer will be compelled to solicit business from a new angle if he is going to survive. For a long time he has been regarded as possessing something more than a knowledge of type and the mechanics of his craft. Now he must be prepared to turn out productive printing.

Only the other day a business man said to me: "As you know, I have been manufacturing a new type of hot-water bottle for quite some time, but I have never seemed to get very far with it; that is, in securing an intensive distribution. I have always felt secretly that there was a good deal lacking in the printed literature that I have been sending out to dealers, but, somehow, I never felt I could afford to hire an advertising man, and so the matter has hung fire. But, say, what do you think? A printer came in here the other day and before he finished he had told me more about my own product than I knew before. He frankly told me that he had studied my business and my product because he felt that he could get out printed matter

for me that would really help. And, believe me, I am satisfied that he will."

No one will seriously contend that advertising and merchandising are about to override an actual knowledge of the printing craft as basic essentials. But it is quite evident that by proceeding from this new point of view, and with the partial assistance of these complementary factors, the business of printing will more largely take into account the development of possibilities through careful and logical development.

There are no doubt numerous objections to such ideas, which one can readily find, but service has always persisted in spite of a great deal of antagonism, especially after it has been applied in actual practice.

GAINING TIME IN THE PLANT

By ROBERT F. SALADÉ



THROUGH giving close study and attention to what some people consider "petty details," it is possible for any employing printer to effect time and labor savings in his establishment. Little gains in time here and there, accomplished through every-day labor-saving methods, will mean a saving of many dollars during the course of a year. Any plan or suggestion which may seem to promise increased production at very slight additional cost should receive minute consideration. Any intelligent printer can distinguish real efficiency from bogus economy if he will study the subject deeply.

In the platen-press department of a certain large printing-plant making a specialty of car-cards, indoor signs, etc., many tons of heavy cardboard are handled every month. Calendar backs, wall-cards, street-car signs, placards, and other work of this class are printed in large quantities. Often as many as four and five different colors and tints are printed on a single order. Half-a-dozen platen-presses, of the largest size, are running constantly on the cardboard.

Not long ago the general manager of the company was passing through the platen-press department when he noticed that three pressfeeders had stopped their presses for the purpose of getting fresh supplies of cardboard. Perhaps it may seem strange that the manager had not noticed the loss of time through stock carrying before, but such was the case. He saw that the feeders had to carry the cardboard from the cutting department, which was at least one hundred feet away from the pressroom. The stock was all carried, the manager learned, because of the fact that there

was only one truck in the place and that it was being used all of the time in the cylinder-press room.

It was not many hours before a different system was installed. A couple of new trucks were bought, and a porter was instructed to see that the pressfeeders had plenty of stock to work with. When printed stock was to go through the presses for succeeding colors the porter saw to it that the sheets were jogged and carried back to the tables near the presses. The time and labor saved by the new plan was considerable.

The lifting-truck is a great time and labor saver in any large cylinder-press room where it is necessary to move piles of flat paper to and from the department. And yet it would be interesting to know just how many cylinder rooms there are which do not possess lifting-trucks. Think of the amount of time that can be gained with the aid of a good lifting-truck. First, the blank sheets are piled high upon small but strongly built platforms. The lifting-truck is then placed under the platform, and the pile of stock, along with the platform, is taken to any part of the plant without any difficulty. Printed stock is also transported in the same manner.

A handy printer can build a dozen or more of the portable platforms at comparatively small expense. They are constructed of ordinary lumber, 2 by 3's, or 3 by 4's, for the foundation, with smooth, heavy boards for the top, screwed or nailed together. The platforms are of particular advantage in keeping piles of stock clean, the bottom of the piles being raised above the floor. Portions of expensive paper have often been damaged through setting the piles directly upon the floor, careless sweeping causing water, dust and dirt to soil the edges of the sheets. A few of the platforms will be found serviceable in even the smaller

printery where there may be no occasion for a lifting-truck. When not in use, the platforms may be piled up, one upon another, thus requiring only a small amount of floor space.

In a well-known Philadelphia printing-plant there are ten imposing-tables. Many of the forms being imposed are of the largest size used on flat-bed cylinder presses. Some of the larger forms are very heavy, and formerly four strong men were often called upon to lift them from the table to the floor. For many years this concern had been "getting along" without a form-truck of any kind, simply because nobody had thought of ordering one. Think of the time and labor which were wasted in this place every day through lifting and dragging heavy forms from composing-room to press-room! Actually, the floor boards were torn to splinters in some portions through constantly sliding heavy chases over them. In several instances forms had been pried through the rude system of conveying.

With the installation of three form-trucks in this office there have occurred distinct changes for the better. Two of the trucks are of the familiar rubber-tired wheel type, with an iron casting containing a groove set between the wheels. These trucks are very useful for conveying forms of medium size and weight. The other truck is one of the new-style devices which possess a spacious, movable steel table. The table can be adjusted so that it will line up even with the top of the imposing-table, and two men can easily slide the largest and heaviest form from the table to the truck, and there is no possibility of any loose material dropping out of the form.

While the form is being transported to the pressroom on the adjustable truck, the table is turned down to almost a vertical position so as to allow for passing through narrow aisles, hallways, on elevators, etc. When it reaches the press, the table of the truck is adjusted to a horizontal position which lines with the bed of the press, and the form is shifted from truck to press without any lifting being necessary. A truck of this design is the means of gaining many hours during the course of a year. It lessens wear and tear on the floors and eliminates the danger of pried forms.

Business with a certain printer and publisher had been exceedingly active for a long period. The composing department had been particularly busy and considerable overtime work had been necessary. One annoying feature was the shortage, or rather scarcity, of material. Display-type of various sizes and faces, leads, slugs, quads, rules and quotation metal furniture were all at very low tide. The compositors found it necessary to stop setting type at intervals for the purpose of searching for certain sorts, quads and other requisites. For some weeks the regular distributing man of the office had been trying to replenish the material, but his efforts were by no means successful.

Finally the foreman gave an order for the entire force of compositors to work on nothing but distribution for one full day and an evening. The regular distributing man assorted and divided the dead forms in such a manner that each compositor had a certain kind of distribution to do. One worked on Caslon Old Style type exclusively; another devoted his attention to breaking up forms containing brass rules and small pieces of metal furniture. The amount of distributing accomplished by the force through this system was astonishing. Within twelve hours the place was like a newly stocked composing-room.

It requires good diplomacy for a foreman to put his entire force on distribution for a full day, or even longer, but, on certain occasions, it is a plan which may result in gaining several days' time. With the composing department fairly well stocked with display-type, quads, leads, slugs, furniture, etc., the regular distributor can keep the supply substantial, but, when almost everything is allowed to run out, one distributor will not be able to keep the cases fully equipped.

"Several complete composing departments in one" is the way the composing-room in a large publishing-house is arranged. The type-cabinets and alleys are laid out in such formation that as many as four compositors may simultaneously set display advertisements, all calling for the same faces and sizes of type. Thousands of display advertisements are composed in this plant every month. With some sixty or more typographers working in the department, there are frequent occasions when several compositors all want to use twenty-four point Cheltenham Bold, for example. Each man enters a separate alley which is made up of cases filled with a complete assortment of the Cheltenham Bold series. There is never any loss of time through one compositor waiting for the case being used by another craftsman.

This is a time-saving system which in some measure can be adopted for even the smaller composing-room where only two or three compositors are employed. Popular type-faces which are being constantly used for the general run of work should be laid out in duplicate cases; that is, there should be two cases of each size of type in the office so that two compositors may set the same face and size on occasions when it is necessary to do so. In how many offices are the duplicate cases of much used type-faces to be found?

One printing and publishing firm has been following a new system in its composing-room which has been the means of gaining many hours of time. A force of about twenty-five compositors is employed. Careful investigation proved that several of the men were more rapid in the composition of plain matter, while others were more speedy on the composition of display. In the average form of display typography there is usually a portion of solid text-matter set in the smaller sizes

of body-type. In some instances there is a considerable amount of plain matter incorporated with the display. It is not always practicable to have this class of text-matter set on the machine, although, in some cases, machine composition may well serve for the purpose.

The time-gaining plan referred to is extremely simple, and it seems strange that it has not been adopted in the majority of the larger composing-rooms. All copy is cut and is distributed in such a manner that the plain matter portions are given to the compositors who are skilled and rapid in the production of solid text in the smaller sizes. The other parts of the copy calling for display, rulework, borders and artistic arrangement are given over to the craftsmen who are masters of this kind of typography. The efficiency of this system of saving should be clear to any master printer. Some compositors are not capable of setting good display from original manuscripts, but give them copy for ordinary plain matter, such as paragraphs of text in display advertisements, body-matter for booklet and catalogue pages, folders, circulars, and so forth, and they will produce the best of results in less time than would be required by others who are proficient in display but not in the setting of plain matter.

Some of the larger concerns are specializing in the making of catalogues and booklets. These firms have been successful with this class of work because their plants have been arranged and furnished in a way to care for it as a specialty. For example, the composing-room equipment includes vast quantities of quotation metal furniture, heavy supplies of labor-saving brass rule, slugs, quads and other material which is used by the ton in the make-up of big-edition catalogues and booklets. No employing printer should accept an order for an exceedingly large catalogue which would necessitate the use of a great deal of metal furniture, slugs, rules, etc., unless his composing-room is especially equipped for its production.

The system in a big catalogue printery for handling the composition and make-up rapidly is highly efficient: When the foreman receives the copy for, say, an illustrated catalogue of several hundred pages, before giving out the copy he sees that all of the printing-plates which are to be placed in the various pages are in hand. One of the compositors is then instructed to have proofs taken of all the plates. On the proof of each illustration is marked the number of the plate, the number of the page on which it is to appear and the number of the letter-board on which the plate may be found when the compositor wants it. In some cases a large catalogue calls for a thousand or more different plates, and there must be some simple system for keeping track of them. By placing all the plates on letter-boards and marking the proof-sheets as mentioned it is an easy matter for any of the compositors to locate the plates when they are needed.

With all the plates on the letter-boards, and the proofs taken and numbered, the foreman places one of his best men in complete charge of the composition and make-up. A number of others are selected to assist the one who has charge. The leader carefully distributes the copy. One man is delegated to set the title-page and the introductory matter, another sets all of the running-heads and folios, which are placed in order on a large galley where the other compositors can find them all ready for each page of matter as the work is taken up. As each page is completed, the compositor pulls a proof of it, the page and its galley are set on one of the letter-boards and the number of the letter-board is marked on the proof-sheet.

All the proof-sheets are handed to the man who has charge of the order. He studies each proof to see that the uniform style has been maintained by each compositor. When any faults have occurred they are marked, corrected, and a second proof is taken. The man in charge *keeps an accurate record of all time spent in the work of the catalogue*. It is an easy matter, under the system, for him to do this, as a certain number of men are working with him for a certain number of days without interrupting this work for other jobs. When nearly all of the pages of the catalogue have been completed and proved the man in charge turns the sheets over to the proofreader. As the proofs are read and the errors marked the compositors attend to the corrections immediately. Fresh proofs are taken until all have received the "O.K." Finally the man in charge turns the entire set of corrected proofs over to the foreman. The record of all time spent on the job is then given to the foreman. If author's corrections are necessary later on, the amount of time required is checked up and is added to that on the first time-ticket. Through these methods large catalogues are constructed with scarcely any loss in production, and the company knows the exact cost of the work.

The platen-press department of a certain medium-sized printery was extraordinarily busy while the composing-room was far ahead with its work, which made conditions rather easy for the compositors. The superintendent of the plant asked several of the compositors if they knew anything about job-press feeding. Some of them, it was found, had served for a period in pressrooms. The superintendent then asked if they would mind changing the time of their lunch-hour for a week or so for the purpose of feeding platen-presses while the regular pressmen and feeders were out for lunch. They readily consented to do this as they knew about the shortage of pressfeeders, and all the workers in this plant were like one family, believing in serving their employers to the best advantage. Through several of the typographers feeding the presses during the lunch hour there was a considerable gain in production within a week or two.

A FACSIMILE RECORD FOR CUTS

By LEWIS F. WILCOX.



FOLLOWING out the suggestion of our foreman, I beg leave to break into the columns of your excellent trade journal long enough to explain our method of caring for the many and various cuts carried in our place of business. To digress a little at the start and revert to past history in this matter, I will say that this has been a vexing problem with us, as probably it has been to all offices called upon to carry any number of cuts.

For several years we blundered along with a cumbersome book, kept in the front office, with prints of the cuts pasted in, alphabetically arranged, with a number opposite each cut and a corresponding number on the base of the cut, which was filed in a numbered rack or drawer in the composing-room.

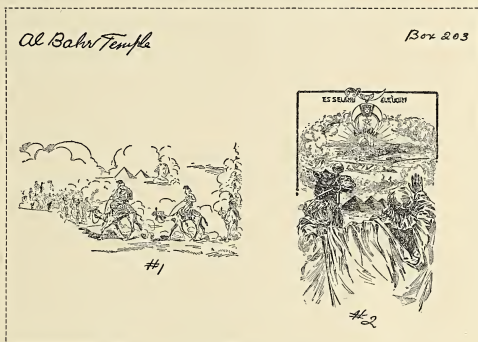
A customer calling for a cut meant quite a task for some one to locate and get a receipt of some kind for it. Usually it was a question whether such a cut was really in the office at all. Then, again, the call was sent out for help to the composing-room to try and locate it in some standing form. I have been party to a hunt for one little, insignificant fifty-cent zinc plate, together with two other members of the office force, that occupied nearly half an hour. The smaller the cut the longer and harder the search.

To eliminate this evil it was my privilege as stone-hand to finally handle all cuts passing in and out of the office, and I hit upon a plan or system, that, to date, has been so satisfactory as to cause some of our customers to remark that they wished other offices would care for their cuts as carefully as we. Further than this, we have had men of wide experience in the printing business compliment us on our system.

Taking the pressman into my confidence, I prevailed upon him to use his leisure moments in taking press proofs of all the cuts on hand in the office. Of course, in its inception it was quite a task to obtain prints of at least a thousand cuts, but perseverance and coöperation put it through. After obtaining proofs of what I called the current cuts (those used

periodically), I pasted them upon cards of heavy manila, 7 by 10 inches, grouping all cuts belonging to one customer, and kept together by a rubber band. On the upper right corner of the card I wrote the name of the firm or business; on the upper left, the cabinet letter and slide number where cut is filed. On the back I had printed columns headed "Delivered to," "Date delivered" and "Date returned." Next I built a four-drawer cabinet to contain my index-cards, and filed them alphabetically.

Now when a call comes for a cut, say for the Jones Optical Company, it is a small matter for me to dig



Front of Card for Keeping a Record of Cuts.

into the "J's" until I reach "Jo" and out come Mr. Jones' records, off comes the rubber band and we perhaps find that the cuts called for had recently been returned to the Jones Optical Company, and have their own signature on the reverse side of the facsimile under the "Delivered to" column, with date opposite, for their information.

When the cut comes back into use again, if ever, the old record is cancelled and return date noted.

Many times we have had customers vigorously protest, "You must have that particular cut — why, you used it only last month on that folder you got out for us, don't you remember?" Well, again we refer to our index-card and find that we did have that particular cut, but it has been given out on the customer's order to the Smith Advertising Agency, and we have their signature for it, together with customer's order, only two days after the job had been delivered. Upon this

AN INDIVIDUAL CUSTOMER'S RECORD

BY W. R. HYDE



FTER we had been using the Standard Cost-Finding System for a few months, and had become thoroughly convinced that it gave us the check upon our business that we desired, we began to study how we could make the utmost use of the information that the system disclosed. One of the first things we did was to list the completed jobs each month, in the order of their serial job numbers, extending the selling price of each job, and the profit or loss upon it, in the proper columns. Totalling these columns gave us the amount of completed work for each month, together with the total profit and loss upon this gross business, enabling us to check the month's results as a whole, as well as by individual jobs.

Shortly after this, we also began to segregate these jobs by different classifications, and to compare the results upon these different groups each month, both as a whole and by individual jobs. The classifications most satisfactory were made by firm-names, as we wished to know what our experience with each customer was worth to us in dollars and cents of profit or loss.

The results were so valuable that we soon amplified the method of this listing, and the "Individual Customer's Record" sheets, illustrated herewith (see next page), were the result.

We have found the use of these sheets so beneficial that the writer could not resist the inclination to describe the method used to the trade, although disclaiming any particular originality in the idea or the method of its use. Others may be using something similar, or even better; but those of the trade who are not keeping some sort of a record of this kind should not neglect to start at once, for, according to our experience, they will soon find that these records will prove of real and wonderful value.

An examination of this sheet shows that the first column is for the date. Its purpose needs no explanation — we only pause to remark that the job is entered here under the same date as upon the job-ticket. The second column is for our own job number, also taken from the job-ticket. The third column is for the customer's purchase or requisition order number. The next column is for the name of the firm, and, following that, a column for the description of the job sufficient to identify it. The next column is for the selling price. The next two for profit and loss respectively. The

last, headed "Remarks," is for a terse "summing up" of our experience with the job, or a note as to the reason for profit or loss, if deemed advisable for future reference.

It will readily be seen that this record forms a perpetual profit and loss ledger with each of your customers, or with each such classification of your work as you may desire to use it for. It may be used to compare work of the same kind, done for different customers, or any other classification as easily as for an individual customer's record.

Used as an individual customer's record, besides serving as a profit and loss statement, it is a "previous job tracer" of undoubted value. Here are grouped upon one line your job number, your customer's order number, the name of the job or a record that will identify it, the selling price and a record of the profit or the loss upon the job. We find it almost invaluable for quickly locating "repeat jobs," both when it is desired to estimate upon a repeat order, or when it is desired to locate the previous job-envelope for securing the copy or entering another similar order.

If you desire to locate a job for estimating, you have before you a record of the previous selling price and the profit or loss, together with an explanation designed to aid you in future estimating. Thus, if some one excessive item of cost, or some unnecessary trouble made the previous job show a loss, these facts may be noted under "Remarks," for your guidance. You will find the black and white entry much more reliable than your memory in such cases.

Frequently it is desirable to locate a previous job for comparison when billing out a similar job, just completed. These sheets place such a record before you, in a condition that permits the location of the desired item in just a few seconds' time and without the necessity of handling or consulting a mass of other records.

Often a customer phones in, "Duplicate my last order for So and So," etc. These sheets enable you to locate the job quickly by knowing only the name of the purchaser and his previous purchase order number, or only the name of the job. The sheets tell you the quantity previously purchased, the price charged for them and gives you the number of the previous job-envelope, so you can immediately locate the copy and all necessary instructions.

Of course the most valuable service rendered by these sheets is their aid in ascertaining the profit or lack of profit secured from each individual firm on your list of customers.



EDITORIAL

THE man with initiative, the man who plans ahead and does things while others are thinking of them, or before they have thought of them, is the one who accomplishes the most and makes the biggest success in the business world. Likewise, the printer who studies the needs of his customers and their businesses, and plans ahead for them, suggesting new pieces of printed matter that will enable them to increase their business, is the one who gains the best reputation and, with it, the largest profits. "He who serves best profits most."

MEMBERS of the Inland Daily Press Association, at their meeting at the Hotel LaSalle, Chicago, on May 20, among other problems discussed the difficulty of securing a sufficient number of competent linotype operators. From reports received from several sources this seems to be a difficulty that confronts the publishers of newspapers, especially the smaller dailies and weeklies, in different parts of the country. The higher wages paid in the larger cities attract many of the competent operators, and the publishers in the smaller cities, therefore, find it hard to secure and hold help. But even in view of this fact the supply does not seem to equal the demand, even in the larger cities. What can be done to overcome this difficulty and provide a better supply of competent operators? We will be glad to receive the opinions of our readers.

Advantages of an Accurate Cost System.

"An accurate cost system is the only correct basis for estimating on new work or for pricing standard lines of product. It is the only way of knowing the actual profit or loss resulting from each sale. Knowledge of costs is the first step toward a reduction of costs resulting in an increase of profits. Few manufacturers, however, enjoy the comfort of a simple method for obtaining accurate cost information. Moreover, but a few fully recognize the ultimate value of a complete cost-accounting plan. Too many manufacturers' cost systems are simply initial records of work accomplished, the usefulness of which ends once the goods are finished. This, of course, is one of the important features of cost-accounting, but there are other features no less important."

With these words, Hasbrouck Haynes, M. E., opens an article bearing the above title, which appears in *Manufacturers' News* for May 8.

The necessity of and the advantage to be derived from an accurate cost-accounting system have been set forth

continually in the pages of this journal and through other sources for years past, but the subject is ever new as there is still room for considerable improvement. Mr. Haynes' statement that "Too many manufacturers' cost systems are simply initial records of work accomplished" is all too true. While the value of such initial records can not be disputed, and it is also advantageous to have the knowledge of the costs of production, yet if the work ends at this point a valuable part of the functions of a cost-accounting system has been overlooked.

Further on in his article Mr. Haynes states that "With the aid of a good cost system the manager is informed regarding shop operations as they progress and can often avert losses, instead of waiting until the work is finished, when a remedy will come too late."

How many managers actually watch and analyze the cost system to the extent that they are "informed regarding shop operations as they progress?"

This is an important feature, not only from the standpoint of averting losses before it is too late, but also for the purpose of learning the actual conditions in the different departments of the plant. By keeping a close watch on the cost system any weak spots in the plant are brought to light. The next step is to find the remedy and apply it.

All too frequently we hear of printers blaming the cost system because their costs are too high, or because the cost of a job has gone beyond their estimate, whereas if they were to devote a little time to a careful analysis they would find the true reason therefor.

Under the conditions existing at the present time it is more than ever before necessary that the findings of the cost system be carefully analyzed in order that any weak spots in the organization be strengthened, so that work will go through the plant without unnecessary delay and in the most efficient manner possible.

The Power of Printing and Publicity.

In an address on "Printing and Publicity," delivered at the April meeting of the New York Club of Printing House Craftsmen, Francis H. Sisson, vice-president of the Guaranty Trust Company of New York, placed emphasis upon the great power of the printed word. We quote the opening paragraphs of his talk:

Printing and publicity are two of the greatest forces in the world today, as well as in the history of all mankind. They are so subtle in their effect, so far-reaching in their multitudinous ramifications

tions, so powerful in their results, that they transcend the bounds of imagination when we endeavor to measure or to compute their tremendous energy.

Ideas have been powerful enough to build empires and to found religions. Printing and publicity are the modern vehicles for the expression of ideas. We could not have floated our colossal Liberty Loans; we could not have raised and sent across the ocean an army of more than two million men, all inspired with the spirit of the ancient crusaders, to fight for liberty and democracy; the Allies, in fact, could not have won the war without the incalculably powerful aid of printing and publicity.

Without printing and publicity the knowledge accumulated throughout the ages would be wiped away. The knowledge of each generation would be limited to the experience of a single lifetime, and information would be supplied only by tradition or hearsay, and would be dependent upon the uncertain memory of individuals. Printing and publicity preserve the record of human activity.

P. T. Barnum is said to have been the first person who realized the possibilities for publicity in printers' ink. However that may be, the ideals of that famous showman, as exemplified by his philosophy that Americans delight to be buncoed, happily no longer prevail either in printing or publicity, which today rest firmly on a high and sound moral foundation. They have become great constructive agencies for honest advertising, honest manufacturing, honest salesmanship and honest service. They are no longer mere selling forces, but building forces as well. Printing and publicity, together, form the strong right arm of business. And American business supremacy is the result of fine ideas, energy and printers' ink. Every business, profession and vocation uses both printing and publicity in some form.

It has aptly been observed that printing is yourself, multiplied to the quantity necessary to reach the vast number you can not reach in person or through traveling representatives.

As printers, we are all too frequently inclined to forget or overlook the important part printing plays, not only in the lives of individuals, but also in the upbuilding of business institutions and communities. In our scramble for business to keep our plants active and bring in the wherewithal to meet the pay-roll each week our tendency is to lay stress merely upon production and costs in order to meet competition. These things are vital, and can not be minimized. It is not our intention to class them as minor elements. On the contrary, more attention should be given to the proper study of matters pertaining to production and costs. Nevertheless, it is also well for us to devote more time to the consideration of the importance of our product to our customers and to the general public. By so doing we gain a broader view of printing as an industry.

Every industrial enterprise is dependent to a greater or less extent upon printing in some form or other to carry on its business and maintain its good-will. We have sufficient evidence of the necessity of printing in the work that has been accomplished in carrying on the war and bringing it to a successful conclusion. Numerous other instances of important achievements in which printing has been a large factor, could be cited if space permitted. And yet, a very large proportion, if not the greater part, of printing today is sold upon the basis of "how cheap can it be produced," and the printer who can offer the lowest price is the one who gets the job.

When we, as printers, get the broader view-point of the importance of printing as an aid in building up business, and place more emphasis upon it in our solicitation of work, we will find less need for cutting profits at both ends in order to meet competition.

A Nation-Wide Week of Education for the Printing Industry.

A movement that should result in great benefit to the printing industry, and give an impetus to educational work in the industry, has been started by the Committee on Education of the United Typothetæ of America. The committee has inaugurated a nation-wide "week of education," for the second week of June, during which time special meetings are to be held wherever the organization has local branches. These meetings are to be devoted to the educational interests and enterprises of the industry, not from the general or academic standpoint, but as a definite business proposition for the profit and advancement of the industry.

Principally, the object is to secure students for the U. T. A. School of Printing, at Indianapolis; the Carnegie Institute of Technology, at Pittsburgh, and the Harvard School of Business Administration, at Cambridge. It is also the aim to arouse interest in the Standard Courses of Instruction, now being offered by the organization, and to direct attention to the local school systems with a view to providing a supply of good boys for the industry. A definite program for the meetings to be held during the week has been laid out by the committee and will undoubtedly be in the hands of officers of local organizations by the time this issue of THE INLAND PRINTER reaches our readers.

It is to be hoped that the printers throughout the country, whether affiliated with the national organization or not, will extend their coöperation in this movement. One of the vital problems confronting the industry at the present time is that of providing a supply of competent workers for the future. The increasing complexity of the printing business demands a higher degree of skill and knowledge than ever before. The means for attaining this skill and knowledge are provided in the schools and courses conducted under the supervision of the national organization, as well as those conducted by other interests. No other industry has been blessed with such ample means for the education of its workers.

One of the suggestions offered by the Committee on Education that should receive special attention is for each local organization to finance at least one student at one of the schools by offering a free scholarship to the successful contestant in a local educational test, the test to be arranged by a committee appointed for that purpose. This should offer an incentive to deeper study on the part of young men in the industry. It would also offer a greater attraction to young men who are considering taking up printing as their life work.

It would seem the part of wisdom for all employing printers to back up this movement. The officers of the national organization, the United Typothetæ of America, are giving freely and unselfishly of their time and effort for the advancement of the printing industry. They should have the whole-hearted coöperation of all who are operating printing-plants.

Collectanea Typographica

By HENRY LEWIS BULLEN

Printing has almost lost its primitive name. We call it "the press." When the name is lost the thing itself is nearly lost. Printing is an art; the press is the trade.—Crapelet, Parisian printer, 1840.

* * * *

William Bowyer, Printer.

THERE is today in Westminster a great printing establishment operated by Nichols & Sons, which was established by William Bowyer in 1699. Bowyer was born in 1663, bound apprentice to printing at the age of sixteen (in 1679), and seven years later (in 1686) was entered as a journeyman by the guild of printers. In 1699 he became a master printer. At that time the law restricted the number of printing-houses in London to twenty. In 1712 it is recorded that "his dwelling-house, his goods, his fonts of letters, presses and other utensils, were all suddenly destroyed by a sad and lamentable fire, inasmuch that he was not able to save either his own or his family's wearing clothes, and very little else of anything." The loss was assessed at £5,146, a not inconsiderable amount at a time when sterling had a value fully five times as much as in our time. The Government for some reason met part of the loss, to the extent of £1,377, and the popularity of Bowyer induced more than one hundred members of the guild of printers and stationers to subscribe a further sum of £1,162. Thus William Bowyer was able to re-establish himself, and prospered. In 1722 he gave a partnership to his son William, who besides having served a seven-year apprenticeship had graduated from Cambridge University. William Bowyer the elder died in 1737. In the hall of the Worshipful Company of Stationers there is to be seen a large engraved tablet commemorating the generosity of his fellow printers when he lost all his property by fire, also a bust and a portrait in oil-colors. These memorials were placed in the guild-hall by his illustrious son, William Bowyer the younger, who reimbursed all his father's benefactors.

We shall have something to say later about William Bowyer the younger and

his fellow apprentice, John Nichols, to whom he bequeathed the business which bulks so largely in the history of printing in England and also in the literature of



William Bowyer the Elder, Printer, London.
Born 1663, died 1737.

Read the biography of this eminent typographer, who created a business which is sound and active in 1919.

England. Here we have a dynasty of printers who could write as well as print. John Nichols was the one reliable historian of printing in England in the eighteenth century.

* * * *

A Tradesman's Use of His Tools.

IN Philadelphia in 1747 a 22-page pamphlet was printed, "Plain Truth; Or, Serious Considerations on the Present State of the City of Philadelphia and the Province of Pennsylvania, by a Tradesman of Philadelphia." It dealt with the defense of the colonists against the Indians on the north and west, coöperating with the French, who at that time held the country west of Pittsburgh. Though anonymous, it had immediate effect in causing militia regiments to be formed and supplied with arms, and prevented a threatened invasion. The tradesman who did this service was one B. Franklin, a printer. A perfect copy of the pamphlet is worth about \$150. A

copy, minus the title-page and otherwise imperfect, was sold recently for \$30. What other tradesman can with the tools of his trade do the work of a progressive citizen so easily and effectively as the printer? A printer in Indianapolis once in a while uses his house-organ to advocate reforms and improvements in that city; but among the multitude of printing-house organs which are received by *Collectanea* this one firm in Indianapolis is the only one which departs from the everlasting hunt for orders. When Franklin had a progressive idea he put it into type and spread it abroad. The tools of preachers and politicians and teachers are lungs and mouths, and these folks, with no greater supply of brains than the average printer, use their tools in season and out of season and accomplish much good and gain much reputation. Why, then, should a printer's types be used only to get a livelihood? Why are printers as a body a negligible factor in progressive citizenship? As is well known, B. Franklin, printer, was prime mover in establishing the Library Company of Philadelphia, our first public library. He was its first secretary and prepared and printed its "Charter, Laws and Catalogue of Books." In 1916 a copy of the third edition of that little book was sold at auction for \$1,850. These high-priced Frankliniana are very scarce it is true, but the prices are paid chiefly because they are monuments of the progressive citizenship of a diligent money-making tradesman. When the books we have mentioned were printed, Franklin had a limited local reputation, but he was slowly laying the foundation of his universal fame.

Franklin's fame was created by a succession of relatively small progressive activities, sedulously promoted by means of his hard-worked types. As we read the pamphlets mentioned above we realize that there must be hundreds of printers now living who might express themselves as forcibly as Franklin did; all they lack is the will to cultivate and advocate progressive ideas. Every progressive act in every community is traceable to a thought promulgated by one

individual. *Collectanea* always feels elated when the individual happens to be one of his own craft—a printer. Young printers, do something for your community; be a Franklin in a small way, and do not be surprised if a measure of fame shall come to you.

* * * *

Good, and Nothing but Good.

THE record of the International Typographical Union for 1918 is splendid. Here is a summary:

IN PEACE.

Old-age pensions paid in twelve months.....	\$551,505.00
Mortuary benefits paid in twelve months.....	208,476.00
Maintenance of Union Printers' Home, twelve months.....	123,146.00
New buildings, repairs and improvements, 1916-1917.....	32,239.00
Expenditures for strikes and lockouts, twelve months.....	4,684.00

IN WAR.

Members of the I. T. U. in war service in January, 1918.....	2,271
Members whose lives have been given to their country.....	68
Paid to relatives of members who have died in war service.....	\$20,000.00
Liberty Bonds purchased by Executive Council, I. T. U.....	60,000.00
Liberty Bonds subscribed for by members of local unions.....	2,000,000.00

Able and honestly and conservatively managed, this organization has laid a great foundation for progressive and constructive achievements for the benefit of the printing industry. These benefits will be achieved sooner if the employing printers' associations cooperate with the I. T. U. There are many good men among the employing printers who hold out against "recognizing" this trades union, while working hard and spending much of their means to perfect the union of employing printers. We can not understand this attitude. It is illogical. It is against the spirit of democracy. It is against common sense. Cooperation is coming. It is the only way in which the employers who are "scabbing" on the U. T. A. can be brought into cooperation with the organization members. Persons who won't join the organizations of the industry in which they are employed are injuring the industry. Let the loyal employers and the loyal employees combine to compel them to come in for the benefit of all.

The cooperation which we here advocate is now being effected in Great Britain. Shall America, the boasted center of democracy, be a laggard in the league for industrial peace and prosperity? Cooperation is a duty that is more binding upon those who are in authority than on wage earners.

Unfolding Their Art to the Printers.

THE Philadelphia Club of Printing House Craftsmen has a progressive element in it, which aims to improve the mental status of the printers of Phila-



Printer's Mark of Gottfried Tampach.

Printing is represented as the herald of knowledge. The left hand grasps a pen with the second trumpet, indicating that in this instance the printer is himself a teacher as well as a promulgator of knowledge. This design is reduced from a wood-cut engraving on the title-page of "Guidonis Pucellarii, J. C. (jurisconsulti), *Rerum Memorabilium recens Inventarum*" (Elements of Recent Remarkable Inventions), printed in Frankfurt in 1631 by Gottfried Tampach. Here we have an early account of the invention of typography and a history of papers. Our copy of 1631 is a volume of the first edition of 1599-1602. The same printer issued a third edition in 1660. The book was translated into French, English and German.

delphia. A committee, led by Mr. Perry R. Long, of the Curtis Publishing Company's plant, has issued a compact eight-page "List of Books in the Free Library of Philadelphia about Printing and the Allied Trades." Arrangements



A Printing-Press in 1631.

Tablet from title-page of a book printed in Frankfurt by Gottfried Tampach. For particulars of the book see inscription below the printer's mark shown above.

have been made whereby a printer may take out six of these books at one time. It is a good list, and the library authorities are ready to extend it, if enough interest is taken by readers. In his journeyings *Collectanea* invariably examines the card indices of libraries to find what each has about printing. Most of the libraries are indifferently well provided with books for printers. This is not the fault of the librarians. It indicates a lack of demand. The contents

of libraries follow the demand. Libraries will not put money into a line of books which are not read. The Free Library of Philadelphia is well provided with text-books and periodicals needed by the printers. It is not so well provided with books on the history and art of printing, which should be read in connection with the text-books. It needs more books such as "Fine Books," by A. W. Pollard, which is an inspiring work. Any man earning a living by printing who can not get interested in Pollard's book has a long way to travel before he is able to understand his art and mystery. Such a one probably does not understand that printing is an art. We look forward with interest to a second edition of this list.

* * * *

Types Versus Chisels.

BY the invention of printing, knowledge was internationalized for all who had the training to use it. Books are the tools of the brainworker all the world over; but, unlike the file and chisel, the needle and the hammer, books not only create, but suggest. A new idea is like an electric current set running throughout the world, and no man can say into what channels of activity it may not be directed."—*Progress in Government*. A great invention, truly; but what of the status of those to whom in these latter days the art has been entrusted? Is it dignified? Is it honored? Does the printer stand no higher than those to whom the chisel, the file, the needle and the hammer are entrusted? If he stands no higher than these, it is because he wields a power he is not capable of appreciating. His books advance others, but leave him among the mechanics.

* * * *

Aviation.

HOW new a thing is aviation? The literature of aviation, which recounts its progress step by step from the expression of the possibility of flying by means of machine, begins in 1491. A collection of ninety-five books on aviation was sold in New York in March. Here are a few of the earlier dates: 1557, 1627, 1646, 1680, 1691, 1692, 1699, 1700. The fact is that the theory of aviation is quite old, but its practical development awaited the gasoline engine and the development of the latter to a state of high efficiency. Millions of people are living who are older than the first gasoline engine. In the meantime these books about aviation were keeping the theory and ideas connected with it alive. The impetus toward success in invention, continuing from century to century, is derived from books made by printers.

NECESSARY, AND NOT AN EVIL.

BY F. HORACE TEALL.



THE president of a printing company said to me recently, "We look upon proofreading as a necessary evil." His words were mere repetition of one of the commonest commercial estimations of proofreading, which had been familiar for many years, and which had always suggested to me the need of a better and more careful consideration than the subject had ever had. Another almost universal opinion, at least among the master printers, is so closely related to the "necessary evil" idea that the two may well be coupled. It is that proofreading is "non-productive" work. Wherever one of these two ideas is prevalent, there you will find the other, whether explicitly stated or not.

Reasons in support are so easy to find that dissent in either case will not be readily acceptable. Yet the one motive for this writing is the feeling that such reasons are all fallacious and worthy of protest. But the protest may well be prefaced by some consideration of favorable argument.

In the first place, the very expression "a necessary evil" acknowledges in itself that the work of proofreading is essential to the production of good printed matter. This being so, why call it an evil? From the commercial printer's point of view an answer is not hard to find. Every printer is in the business for profit, and of course profit arises only from actual production in quantity, or at least quantity, whether of first production or of time for extra work in finishing, is the basis of all charges for work. Proofreading does not appear as a separate item in the bill, except occasionally under the guise of a charge for time. Thus, in appearance at least, it increases the business expense, without apparent increase of income, and so becomes an evil as apparent unremunerative outgo. On the other hand, undoubtedly no one would accept work done without reading, therefore the so-called evil is necessary. Just how necessary it is may better be considered in connection with our plea for abandonment of the slurring classification as an evil, and also of the fallacious reckoning that it is non-productive.

This does not pretend to be exhaustive of the possible justification for classing the work as an evil commercially, or even to be perfectly accurate with reference to the chargeable items of the printer's bill. For instance, it probably is a fact that in some cases the amount of reading done affects the amount and the itemizing of the charges. Publishers vary in their understanding of their needs, and so do printers in their methods of accounting; and many more differences are possible in their business contracts than any one not commercially interested can be expected to enumerate. But as a generalization what has here been said is felt as giving a fairly correct showing of the main argument in support of the side to which this writer is opposed.

It is incumbent on one who thus asserts opposition to an opinion so widely held to state the grounds of that opposition, and present fully the effect sought by calling attention to such a matter in such a way. The writer's aim, then, is to strive to establish better appreciation of the proofreader's value and a general improvement of his status as an indispensable coadjutor in imparting the quality of literary accuracy to printing.

One of the main objections, if not actually the greatest one, is to the bad effect it must eventually have of disastrous deterioration of the quality of the output. Yet it is not to be thought that employers commonly proclaim the idea against which we protest, for they do not. Its ordinary manifestation, however, is little disguised by the classification of reading as non-productive. The suggestion is here offered that it would pay richly for employing printers to abandon these notions and adopt the opposite reasoning, that adequate proofreading is

not only necessary, but is an unmitigated good, not an evil, and that it is actually productive, even though not in the sense of material quantity of production. Full acknowledgment of the proofreader's worth (that is, of the really competent reader) would not permit his belittlement by contrast with an operator as now occasionally seen. An operator who happens to set a little more type than usual has his weekly pay increased; but what reader is so rewarded? But the reader must apply knowledge much more than the operator.

The work of proofreading is essentially that of eliminating errors, presumably those made in running the keyboard only, but in reality those made by writers in making the copy as well. Even the publishers who order that copy be followed literally would often be justly entitled to make serious protest against the work as done if their order were literally obeyed. Not infrequently, for instance, writers accidentally make such errors in their copy as 1810 where plainly 1010 is meant. Such an order would mean print 1810; but what good reader would obey it? This is but one of the simplest instances. Copy sent to printers abounds in such things. Operators seldom think of correcting them, but all good readers always correct such evident errors. And such correction can not be an evil save in the most selfish commercial sense. I find that I have not time to furnish much exemplification of the necessity, as implied in the earlier promise, and must leave it to be indicated by this example and a quotation from the work of a master printer who knew the subject commercially as well as any one. I quote from a book by Theodore Low De Vinne:

"A generous forbearance must be conceded to the rude and rapid writing of a reporter who has stenographically reported an evening speech, and has to rewrite it in longhand so that the compositors can have the copy before midnight. The hurried work of a night editor of a daily newspaper calls for a similar indulgence, but that forbearance is not due to the writer who has ample time to write legibly, or the means to have his illegible writing fairly transcribed or typewritten. The needs, and indeed the rights, of the printer deserve more consideration than they receive. . . . The compositor who is told to follow copy learns to do so mechanically, even if his rendering does not 'make sense.'"

Again, Mr. De Vinne says: "The irresponsibility of the inexpert compositor [he might well have said also operator] is largely increased by his consciousness that there is in the house a proofreader whose business it is to correct all his faults. Compositors of all grades would make fewer mistakes if they had to pay a proper penalty for all wilfully slighted composition. Contrary to prophecies made some years ago, typesetting machines have proved to be aids to correct composition. The operator who makes an error in every other line, as is not uncommon in hand composition, is soon required to give up his machine. To be advantageous, the machine must be operated by a workman who does not average many errors to a paragraph."

Good operators are, in fact, expected to set many paragraphs without errors, and many often operate with the wonderful cleanness that gives an amazing amount without an error. Even these men, however, must be followed by the proofreader to secure the certainty of their accuracy.

Were all operators so nearly perfect as some of them are when they have proper copy to work from, the main result of proofreading on such work might be merely the assurance that the work was well done; but even that would not be an evil, and such reading would be productive of an assurance of quality that would be of much worth.

Were it once an assured fact that most copy could be simply and easily reproduced literally, then it probably would be reasonable to consider proofreading as a necessary commercial evil. But comparatively little copy is ever furnished to the printers which they can follow literally, and some of the most

carelessly prepared copy comes from editors who give the most stringent orders, and who would howl dismally were their orders strictly obeyed. It results that readers are often at a loss to know just what to do. But the best ones study the matter from all sides and make corrections where they are sure they can with due regard to their employers' interests, and elsewhere merely suggest by queries. Can it be considered fair that the work of such proofreaders be reckoned as an evil, necessary or otherwise?

WHEN PHOTOENGRAVING NEEDED A FRIEND.

BY STEPHEN H. HORGAN.



TWENTY-FIVE years ago photoengraving could scarcely be dignified by the name "business"; neither was it an indoor sport. It was a haphazard occupation with all the fascination of a gamble. The shop had to be in an insanitary top loft, for no substantial building would house the ill-smelling photoengraver. Its product was being recognized as a beautiful addition to the graphic arts, yet the processes were only in the experimental stage. It needed a friend, and found it in *THE INLAND PRINTER*, for in this journal it was given a department where its problems could be discussed in the hope that its methods could be standardized and the business developed.

The writer was given charge of that department, and now Editor Hillman asks me to recall briefly some of the history made during the past quarter century. A mere record of the battles fought during that period would make a book, and a few of them will be noticed here:

Henry O. Shepard took an interest early in photoengraving. He attended the first meeting of the National Association of Photoengravers, held at Buffalo, and gave them such practical encouragement and advice that he received the following letter:

Mr. Henry O. Shepard, CLEVELAND, OHIO, OCTOBER, 11, 1897.
President of The Inland Printer Company, Chicago.

DEAR SIR: By resolution passed at its recent convention, the National Association of Photoengravers desires to express its appreciation of your efforts exerted in its behalf, and hereby extends its thanks to you for the part you have so kindly taken in its formation and the forwarding of its interests.

Truly yours, SAMUEL R. MASON, Secretary.

Mr. Shepard's zeal to forward the interests of the photoengravers involved him in litigation. The story, in brief, was this: Several queries came to the Process Engraving department regarding a company that offered all publishers and printers an engraving outfit complete for \$75. With the outfit came instructions by which, if followed, the circular said, "an inexperienced boy of fifteen could alone make eighteen copper half-tones, each fifteen square inches in size, in a single day." The present writer treated the offer as a joke and concluded by stating: "Such concerns as this are likely to do business while the saying of the experienced P. T. Barnum holds true that there is a fool born every minute."

Mr. Shepard was so pleased with the article I wrote that he came to New York and rewarded me with a fine dinner at the Astor, for he said that one of the purposes of *THE INLAND PRINTER* was to protect the allied printing-trades. The concern went out of business and sued Mr. Shepard for the alleged value of its business, and by a miscarriage of justice won its case, but the verdict was reversed by the Appellate Court.

This was but one of the many fights which *THE INLAND PRINTER* made for photoengravers in those days when the industry was unorganized and needed a friend to battle for it. One iniquity tackled at that time was the discrimination against engravers in the copyright law. Some of the leading illustrated publications were not only having their engravings

made abroad and electrotyped abroad, but they would escape the payment of proper duties by importing the unbacked copper shells as "scrap copper." This was due to a flaw in the copyright law which permitted "engravings, cuts and prints" made outside the limits of the United States to be protected by American copyright, while "photographs, lithographs and printed matter" had to be made in this country in order to be entitled to American copyright.

THE INLAND PRINTER began this fight with Congress, single handed at first, and kept it up for fifteen years, until protection for American engravers was won, and President Roosevelt signed the new copyright law July 1, 1909.

Another source of danger to the photoengraving industry against which *THE INLAND PRINTER* has acted as a shield is that of patent infringements. There have been many of these cases. Just now there is a serious one before the federal courts that will be told about when the case is decided. One of the earliest of these cases was over the Kurtz patent. This case retarded the progress of three-color block making and printing, for Kurtz received a patent in 1893 for the printing of single-line tints over each other at predetermined angles to avoid a pattern. Legal threats for damages had been made against all the leading color printers and engravers. *THE INLAND PRINTER* showed how Richmond's Grammar of Lithography, of 1886, instructed lithographers to use the sixty-degree angle for crossing line tints in three colors. Albert got a patent for the same thing in 1891 and Du Haeron another in 1892, so the Kurtz scare was knocked out and three-color block making and printing went ahead.

Many worthless inventions have been held up by the Process Engraving department before the trade was given a false alarm of their being a possible menace or capital was wasted upon them. One company from Russia was going to print any number of colors at one impression, after floating a heavily capitalized stock company here. When the Process department said that "their results looked as if they had been printed with a rubber stamp" they claimed their prospects were ruined in this country and threatened suit for adequate damages. Later this same concern collapsed in London with much loss.

The sad thing in many cases was when the inventor really believed in the value of his novelty to the trade and by his earnestness would deceive many. It was not so with promoters and process fakers—they were out for blood and they usually got it, leaving a long trail of wounded behind them.

There is space here for only one case which the war makes of interest: The writer was sent for by the *New York Herald* to give an opinion. A promoter was about to sell the owners a method of half-tone engraving by which the same plate would have thirty dots to the inch in the high lights and sixty dots to the inch in the medium shadows. I met the typical Prussian professor promoter. I explained to him and to the *Herald* manager that the idea was old in this country. The professor was delighted, he said, to meet a man with my knowledge, and asked if I would meet him at the Waldorf the next morning. By next morning's mail I received a note from Herr Professor stating that he was taking that morning's steamer back to Germany as he had sold the method the night before for \$50,000. Later, the buyer, a silk merchant, and fellow countryman of the professor, sought me out for an opinion. He nearly cried when he found he had been "stung," and offered me a big commission if I would help him sting some one else.

And so, though the Process Engraving department has always felt the serious responsibility it bore to the photoengraving industry, it has had some fun as it went along. During the past twenty-five years processwork has grown from tottering infancy to full manhood, thoroughly organized and fully recognizing that it is "An Art, Not Manufacture." Its progress is a wonderful story that must be left to a future article.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Photogravure.

"Photographer," Boston, writes: "Would it be practicable for me to add to my studio a plant to make and print photogravures from some of the historic negatives I have in stock? Is photogravure a difficult thing for a photographer to learn? Please describe the process briefly."

Answer.—In 1879 Karl Klic gave to the world the simple photogravure method in use everywhere. A clean, well-polished copper plate is covered evenly, in a dusting-box, with a grain of very finely powdered bitumen or resin, which is fixed upon the copper plate by gently heating it. A print from a positive is made on carbon tissue, the latter being transferred to the grained copper plate under water and then developed in warm water. When the carbon print on the copper is dry, the margins and back of the copper are protected with asphalt varnish and the copper plate is etched in chlorid of iron of different strengths. The copper is cleaned front and back and printed from. A simple process apparently, but the best advice you can get is not to experiment with it yourself but employ a photogravure expert to install the plant and do the work for you. Boston has some of the best photogravure workers in this country.

Lithographic Transfers on Bromid Prints.

"Lithographer," New York, asks for the formula for turning a bromid photographic print into a transfer.

Answer.—This idea is being used successfully in making lithographic transfers for posters by putting either a half-tone or line negative in an enlarging camera and making the enlarged print direct on the bromid paper in the camera. A matt bromid is easier to handle than a glossy bromid, as the latter has such a heavy coat of gelatin that it turns into relief with the lines sunken, giving trouble in transferring. The negative had better be a wet-plate, fully intensified, sharp and clear as is usual for photoengraving. A dry-plate negative will answer, of course, if it has the quality of a wet-plate negative. After good exposure in the camera, the bromid print is developed in amidol developer, using plenty of bromid, fixed in plain hypo, washed for at least ten minutes, and dried. The silver that has been acted upon in the lines or dots of the print is further hardened by "bleaching" in the following bath, worked out by James Graham and found in the *British Journal of Photography*:

A. Copper bichlorid.....	60 grains.....	5 grams
Ammonium chlorid.....	240 grains.....	20 grams
Hydrochloric acid, about.....	20 drops.....	2 c. c. s.
Water.....	10 ounces.....	400 c. c. s.
B. Sodium bichromate.....	12 grains.....	1 gram
Water.....	2½ ounces.....	100 c. c. s.

For use, take 2 ounces of A, ¼ ounce of B and 4 ounces of water. Soak the bromid print in this solution for at least two minutes when the wet bromid is ready to be inked up with transfer-ink. The present writer would suggest leaving out

the hydrochloric acid and using ten drops of acetic acid instead; also the use of potassium bichromate instead of the sodium salt. How to ink up the wet transfer is a trick a skilled lithographer knows. For those who are not lithographers, the method is described in another paragraph. These bromid transfers can be transferred to zinc and etched in relief.

Transfers on Tin-Foil.

"Engraver," Montreal, writes: "A lithographer wants us to make some prints of scientific line charts on tin-foil in transfer-ink. The object of the tin-foil, he claims, is that it will not stretch like transfers made on paper, and as measurements must be taken from these charts after they are printed they must be accurate to a hair. The tin-foil is greasy stuff and I don't know how to handle it. Can you help me?"

Answer.—Your lithographer is right about transfers on tin-foil not stretching as paper transfers will. To remove the grease from the tin-foil let it lie for a time in a tray containing clean caustic potash solution, as you would zinc or copper plates. Take the tin-foil out of the potash, lay it on a glass under the tap and wash both sides until the greasy appearance disappears. Take sheets of polished zinc a trifle larger than the tin-foil to the lithographer and let a sheet of foil be laid upon a sheet of zinc with a little gum arabic solution, which the lithographer has, between the foil and zinc. Let him run both through the lithographic hand-press, when the zinc will be covered smoothly with the foil. Now you can treat the foil just as if it were a zinc plate, coating and whirling, drying, inking with lithographic transfer-ink, and developing. After that, with the aid of a penknife, a corner of the tin-foil may be raised and the whole stripped easily from the zinc support. In place of the gum solution to make the foil adhere to the zinc it may be that rubber solution could be used instead. This is only a suggestion, while gum solution has been used as the adhesive. It does not dry between the two metals but it has tackiness enough to hold the foil in place during the operations.

Camera Vibration.

"Why is it that we can not get the fine, sharp line-engraving we used to get years ago?" was asked the writer by an old member of the firm of Appleton & Co. Not long since a partner in one of the most successful engraving firms in New York asked the same question, and suggested as the answer that we did not have the careful and competent workmen of the early days.

The complaint is a general one and in most cases is justified, though the principal cause is not so generally recognized. Now that something near proper prices are being received for line-engraving, great care should be taken with it and only the best possible line-engraving delivered. Among the many reasons why line-engraving is not as good as it formerly was is the use of half-tone collodion for making line negatives. The

fatal error of "cutting" a line negative is still another reason. Then the albumen solution, or the enamel solution, used in sensitizing the zinc or copper plates is not thin enough, neither is the ink coating on the albumen print thin enough, or the resin powder used fine enough. All of these are only contributing causes to that which is likely the principal trouble, and that is vibration. Since the introduction of dynamos, trolleys, heavy motor-trucks, etc., whole buildings vibrate and cameras that are not properly mounted on springs or ropes vibrate also, and consequently line negatives are blurred. To get an idea of how important absence of vibration is, it might be recalled that Wright, of New York, who thirty years ago made line-engraving that has never been excelled, had his camera beds floating in long tanks of water, which is the most perfect method of taking up all manner of vibrations. Until engravers begin by getting rid of every particle of vibration in the line cameras they can never make perfect line negatives.

Photoengraving Statistics.

E. W. Houser, of Chicago, in an article in an advertising magazine, printed also in *The Photoengravers' Bulletin*, demolished one "King" who thought he had discovered a trick by which advertisers could fool the engraver. Mr. Houser gives some statistics that should be recorded here:

There are over five hundred commercial engraving establishments in the United States, not including the newspaper engraving plants. These give employment to 6,550 journeymen, 9,000 persons being employed in the business. Three million eight hundred thousand dollars' worth of copper, zinc, chemicals and other material is consumed annually in the production of photoengravings. The pay-roll of those actually engaged at photoengraving amounts to over \$12,000,000 a year, while the overhead expenses of all kinds, including rent, power, etc., amount to \$8,500,000 a year. The photoengravers of the United States, exclusive of the newspaper plants, have a total yearly expenditure of \$25,000,000. If their product were sold at a uniform net profit of ten per cent, the value of the photoengravers' output would be about \$28,000,000. Judged by all the statistics submitted and by the various analyses made, it can be stated positively that the net profit made by the photoengravers of the United States is less than ten per cent. How big business depends on the engraver, Mr. Houser illustrates with but one example: We have in Chicago one mail-order concern alone whose annual sales run close to \$200,000,000. Everything this firm sells is sold from an illustrated catalogue. Photoengravers make the illustrations.

Inking a Wet Bromid Print.

The customary method employed to turn a wet bromid print into a transfer is to fasten the corners of the wet print down on a smooth board with thumb-tacks, then proceed to ink it up with a small roller. The roller should be of glue composition, smooth rubber or leather, or a wooden roller covered with flannel and having an outer covering of velvet. This is the amateur method. The lithographer takes a very soft sponge or rag, has some transfer-ink mixed with linseed-oil varnish on the slab, takes up some of the transfer-ink on the sponge, dips it in a gum solution and proceeds to "rub up" the print, as he terms it, with the transfer-ink and gum, using a circular motion, with the result that the ink sticks only to the lines or dots on the print and the gum keeps the ink from adhering to the spaces between the lines or dots. Should a scum be left anywhere on the print he removes it with a clean piece of wet cotton. A still better plan would be to ink up a clean lithographic stone with a thin film of lithographic transfer-ink. While the bromid print is damp, lay it face down on the inked stone and run through the press. Beginning at a corner, peel the bromid from the stone and lay it down again in a reversed position and pull once more through the press. Now

peel the bromid print from the stone, wet the back of it, lay it on a piece of plate glass and with a soft wet sponge proceed to develop the print, when it will be found that the transfer-ink comes away from the print except where the lines or dots are. Wash the print under a tap and hang up to dry, being careful not to allow drops of water to dry on it. They should be removed with the edge of a piece of blotter. When dry, the bromid is a lithographic transfer ready for use either on stone, grained zinc, or on zinc for relief-plate etching.

Collotype, or Printing From Gelatin.

Joseph Toplake, Chicago, writes: "Is there a book dealing with printing from gelatin whereby it is possible to print, say, two hundred impressions?"

Answer.—This method of printing is properly called "Collotype." I know of but one book describing it. You will find a chapter on it in "Horgan's Half-Tone and Photomechanical Processes." The process is an excellent one for small editions though it is used on a steam-press for large editions.

Prohibition's Effect on One Photoengraver.

"Photoengraver," Cincinnati, sees nothing but ill health ahead and seeks a more salubrious country than this. He writes, in part, as follows: "I found out years ago that my job as an etcher spelled an early grave for me, so I adopted a regular Christian rule of life this way: Dragon's-blood, which we breathe, being so bad for the lungs, I got the habit of always clearing out my nostrils with plenty of water when washing up. Then I take a glass or two of beer twice a day to clear the 'blood' out of my throat. There is nothing that will do the job so well. Whisky being an antidote for snake-bite, I take a little of this medicine at night to kill off the effects of the poisonous bichromate. By these simple rules I keep in good health. Now I look forward with dread to July 1. I think the only way to save my life is to leave this country. Where would you advise me to go?"

Answer.—In the process department of the Government in India they work but six hours each day and out of that the Mohammedan engravers take time off to say their prayers and the Hindus for washing their feet. Then with all the holidays that are recognized the photoengravers do not work more than twenty days each month, with one month's vacation. India might be a good place for you were it not for the fact that you would have to be a prohibitionist to be a Mohammedan. You probably could be a Hindu and take your poison remedy. But before emigrating, why not try it out for a while in Cincinnati? Doctors there will prescribe poison antidotes for you. Also you may find it possible to be a prohibitionist and an etcher, impossible as it may seem to you now. During the writer's forty-five years of experience at processwork he has observed that the men who avoided your poison remedy lived the longest. Prohibition may add years to your life.

PITY THE POOR PROOFREADER.

A proofreader, anent the importance of trifles, read from his note-book these absurd sentences, each made absurd by the omission of a single letter:

"The conflict was dreadful and the enemy was repulsed with great laughter."

"When the president's wife entered the humble sitting-room of the house she was politely offered a hair."

"A man was arrested yesterday on the charge of having eaten a cabman for demanding more than his fare."

"An employee in the service of the Government was accused of having stolen a small ox from the mail. The stolen property was found in his vest pocket."

"The Russian soldier, Knackinoffoskewky, was found dead with a long word sticking in his mouth."—*Young People*.



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

What Is a Colorado Man?

D. E. B., Sheridan, Wyoming, writes: "A discussion recently occurred in our office which has become rather heated, with many pros and cons from various sources of authority. We have finally agreed to submit the discussion for your opinion. The word refers to one who has made or is making his home in Colorado, and, according to the Webster's Dictionary we have, is designated as a 'Coloradoite.' One of the boys contends that he is a 'Coloradan'; another, that he is a 'Coloradian'; while the third claims that he is a 'Coloradoan.' Regardless of the word given in our dictionary, is any of the three words above mentioned considered good form? Is any of them used in Colorado? If none of them is correct, what form would be most preferable?"

Answer.—I do not know what may be the usage, if there is any set usage, in Colorado; but, judging by common analogy, I think it should be Coloradan, but this is merely a shortening of Coloradoan, for euphony. Coloradian may be used by some persons as a euphonic substitute for Coloradoan, but I do not know that I have ever heard or seen it. Our correspondent probably has not read the definition of the word he saw in Webster's dictionary. Neither that nor any other dictionary has any word that means a person who lives in Colorado. Every large dictionary has the word "coloradoite" defined as the name of a mineral compound, and this is probably what caused the mistake. A few adjectives and nouns from the names of States are given in the dictionaries, for special reasons, but generally they are omitted. Thus we find Floridian, Iowan, and Pennsylvanian, for instance, but not Ohioan or Nevadan. Such words are made by adding the suffix *an*, where it will join smoothly without any other letter, but with an added *i* where that makes a better sound. In some cases where this suffix does not fit well *er* is used instead, and in other instances no such word is attempted, but a whole phrase is used, as in "a man from Connecticut." Very often people living in New York call themselves New-Yorkers, and inhabitants of Rhode Island call themselves Rhode-Islanders. I am not sure whether those from Michigan ever use the name, but others call them Michiganders. Of course the *d* is inserted for euphony. Any of the names mentioned by our correspondent is possible for a man from Colorado, but no other is so commendable as Coloradan. The elision shown in the termination of this word is in line with a very common principle applied to ordinary English, as in irrigable, for instance, which stands for irrigate and able, and without any elision would be irri-gat-able, and in demonstrable, which in full would be demonstr-able. It may be that most people in Colorado (that is, most of those who use any such word) say Coloradoan and do not shorten it. If they do, that is the form I would support. It hardly seems possible for Coloradian to be the choice of any save an occasional person who may be of the opinion that it should be like Floridian. Such substitution of *i* for *o* is not common.

Use or Non-Use of Apostrophe.

B. G. B., Asheville, North Carolina, sends this old puzzle: "There has been controversy here as to whether or not an apostrophe, indicating possession, should be used in such names as Citizens Bank, Builders Lumber Company, and Parent-Teachers Association. Please tell us your opinion."

Answer.—This is called a puzzle not because it puzzles me, but because so-called authorities disagree so much that the whole question is a puzzle to people who can not decide for themselves. I have stated my opinion on the subject many times in THE INLAND PRINTER, and it is the same now as it has always been, notwithstanding the many expressions of opposite decision. Leigh H. Irvine gathered many personal opinions which he published in his "Dictionary of Titles," including my note of March, 1899, and part of a personal letter, in which I wrote: "Most prominent among the words where the apostrophe is questioned have been such phrases as five days' travel and names like Authors' Club, Merchants' Bank, etc., and I seem to have been misunderstood especially as to these names. Now it happens that the names Authors Club and Citizens Union are so written by the persons presumably best qualified to give them the best form; and because I have said that their insistence in these cases is final, it has been assumed that these forms had my approval. As a matter of fact, they are not approved by me as being grammatical or reasonable. I consider them as positively ungrammatical and unreasonable, and am sure that every possible correct reasoning demands the use of the apostrophe. Were the form of such names left to my decision, they would be Authors' Club, Citizens' Union, Merchants' Bank, etc. But they are not left to my decision, and must be printed erroneously (this meaning that I consider them grammatically erroneous), simply because their sponsors have chosen and insist upon the erroneous form." One of Mr. Irvine's own paragraphs says: "The editor has referred the question under discussion to a number of eminent professors of English, authors, and others. Many of those consulted hold that the possessive form is correct, using this case freely under the extended definition that gives it the genitive meaning of origin, source, and some kindred relations. There is a wide scope of meaning in the possessive, ranging from the simple fact of ownership expressed in 'John's hat blew away' to the extension implied in 'Tennyson's poems' and 'the Authors' Club.' There seems to be general agreement that the symbol is needed in all cases of either actual or potential possession."

THE SUCCESSFUL PRINTER.

"Tell me, why is Brown successful,

While Jones' business wanes?"

"'Tis hid from careless, blinded eyes;

Brown put in brains and pains.

And Jones is a dead failure —

He's lost his bottom dollar;

He never put in brains nor pains,

Not er'en a wilted collar."—G. W. Tuttle.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE forty-eight hour week has been established in Airdrie, Coatbridge and Dundee, Scotland.

It is said that the combined age of three of the four directors of the *South Wales Daily Post*, Swansea, is 246 years.

THE Federation of Master Printers is endeavoring to abolish the practice of permitting certain customers to furnish the paper for printing their advertising literature or other matter. An agreement is being distributed for signing by the members, pledging them not to quote prices on or to execute any orders of this nature.

THE burning topic of the day in paper-making circles is the question of a restrictive tariff on imported paper. In this matter the two sections of the paper trade have opposing interests. Mills and agents for English-made papers strongly desire a tariff on foreign paper, while many wholesale houses and agents for foreign mills foresee in protection the doom of their own business.

ACCORDING to recent reports, the effects of demobilization are being felt in the London printing-trade, the London Society of Compositors having more than a hundred members unemployed, while the Machine Managers' [Pressmen's] Society has a list of men of almost the same number waiting for work. However, the number of unemployed in the societies does not seem to affect overtime to any great extent, because many overseers prefer to keep their own men on overtime rather than take on a few extra compositors or extra men in other departments.

ROBERT M. BURCH, who for the past thirty-four years managed the commercial and advertising sections of the *British and Colonial Printer and Stationer* and the *World's Paper Trade Review*, died suddenly on March 27. In addition to his usual duties Mr. Burch wrote a considerable number of articles on various technical topics and for a time was conductor of the monthly "Bookbinding Section" of the *British and Colonial Printer*. He also wrote a book on "Color-Printing and Color-Printers," published by Isaac Pitman & Sons. Full of energy, his useful life closed at the early age of fifty-four years. He leaves a widow and a daughter. This writer has had some interesting correspondence with Mr. Burch, and still remembers with pleasure the hospitality he received from him while visiting London some years ago. In all sincerity he therefore offers tribute to his memory.

FRANCE.

At Bordeaux the printers have obtained an advance of 85 centimes (17 cents) for men and 25 centimes (5 cents) for women, per day. The house of Plon, at Meaux, has given its compositors a raise of 2 francs (40 cents) per day, making the wage 9 francs (\$1.74); the piece price per one thousand letters is fixed at 75 centimes (15 cents) for men and 60 centimes (12 cents) for women.

THE Belgian Typographic Federation has suggested to the French federation that it take the initiative toward effecting a reunion of the interallied federations and changing the seat of the central bureau of the international association. The Executive Committee of the French Printers' Federation (*Fédération Française des Travailleurs du Livre*) is considering the subject, in conjunction with the idea of an eventual convention with the trades unions in the United States, England, Spain and Portugal.

A DECREE of March 11 fixes new prices for newspapers, these being governed by the area of paper surface used per week. Those using 1.32 square meters of paper for seven copies are priced at 5 centimes (1 cent), those using 3.04 square meters to 10 centimes (2 cents), those using 5.01 square meters at

15 centimes (3 cents), those using 7.08 square meters at 20 centimes (4 cents), and weekly political papers using not over .20 square meter of paper per copy may sell at 5 centimes. These meager allowances of paper, as compared with what our American newspapers use, show clearly how great the paper shortage is in France.

ACCORDING to a decree of March 6, no one may now import paper into France except the Government. Any one who wants to import paper must submit an offer to the Government, with full specifications, and the Government then circulates this among all the French papermakers. If any of these can make the paper at the price he gets the order. If, on the other hand, he can only fill the requirements at a higher price, he then receives part of the order, and that part of the order which goes to the foreigner is taxed, out of which the French papermaker receives his price. Newspapers and illustrated papers, however, are not affected by this decree.

AUSTRALIA.

AN organization, to be known as the Periodical Newspapers Association, was recently formed at a meeting of representatives of the weekly and monthly publications which was held at Sydney.

A REGULATION issued near the close of last year provides that no person may print any book, pamphlet or document purporting to be a "record of war services" without the permission of the Attorney-General and on such terms and conditions as he may specify. The phrase "record of war services" is interpreted to mean any publication being, or purporting to be, a record of the service rendered by any expeditionary force raised in the Commonwealth during the war or of such service rendered by members of such force. The main object of this far-reaching regulation is to prevent the exploitation of the sentiments of those who have lost relatives at the front.

NORWAY.

ARRANGEMENTS are being made, on the initiative of the Norges Oplysningskontor (the Norwegian Trade Intelligence Bureau), for a Norwegian Industries Fair, to be held in Christiania during the week of September 8 to 16. The fair is planned for the participation of two hundred exhibitors, and it is intended that only bona-fide buyers shall have admission to the exhibition. The exhibits will include wood products, wood-pulp, paper, printing and stationery, dyes, chemical products, etc.

INDIA.

To *The Englishman*, of Calcutta, belongs the credit of being the first newspaper in India to make use of the aeroplane for delivering its issues.

THE house of Thacker, Spink & Co., at Calcutta, recently completed the centenary of its existence as a printing, publishing and stationery concern. The founder of the business was Dr. William Thacker, a surgeon in the employ of the East India Company.

SOUTH AFRICA.

IN conformity with an ordinance dating from 1858, the daily newspapers at Natal are still obliged to take out a license, costing £10 per annum; other newspapers issued at intervals of not exceeding seven days pay £5 for this license. Booksellers, stationers, etc., have to pay an annual occupation tax of £3. The income from the licenses is given to the Union Government.

GERMANY.

It is now recognized that the hope of the Allies to cripple this country during the war by blockading her cotton supplies was illusory. From the early days of the war it relied on wood cellulose as a basis for explosives. From wood-pulp the factories made the finest possible tissue-paper, and by nitrating this converted it into explosives.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Linoleum Mounted for Tint-Blocks.

An Oklahoma printer asks for linoleum, or any substitute, for making tint-blocks.

Answer.—You can secure linoleum mounted type-high from Thomas Charles Company, 2240 Calumet avenue, Chicago. It has a fairly good surface. If not smooth enough for your purpose, rub it down on a very fine flint-paper and give it a coat of varnish. When dry, it should print uniformly even. Have you tried making tint-blocks of pressboard mounted on wood or the bases of half-tones? Clue on and leave under pressure until firm adherence is secured.

Printing on Transparent Paper.

A Missourian who is not a printer writes for information regarding printing on transparent paper in transparent colors. He wants to know if it can be done.

Answer.—The nearest approach to transparency in paper is known as vegetable parchment, such as is used in window envelopes. This paper may be printed or lithographed with a special grade of colored ink known as process ink. This ink may be secured in red, blue and yellow. The ink is semi-transparent like the paper. It is sufficiently translucent to give a decided color to light projected through it from a lamp with a condenser behind it. The paper is quite expensive as compared with ordinary papers. It may be secured through paper-dealers. Printing-ink makers carry the process inks.

Slurring on Newspaper Form.

Three different newspapers have been received, each showing slurred edges. The following may be used to ascertain and possibly to correct the trouble: See that the tympan is not baggy. Reel up the top sheet tight. See that both cylinder and bed bearers are kept free from grease. The streaks may possibly be eliminated by cleaning both the cylinder and bed bearers, and then sprinkling a small amount of powdered magnesia on the bed bearers. If this gives temporary relief, you may depend upon it that the cylinder is not bearing with sufficient pressure on the bed bearers. Turn down the impression-screws a trifle on each side and remove one sheet from the tympan. Try running off one edition of the paper in this manner and note the effect.

Information Wanted Regarding a Vignette Make-Ready Process.

An Eastern pressman writes, in part, as follows: "In conversation with a fellow workman I have learned a new method of printing vignette half-tone plates. It appears that the pressman, instead of cutting away the edges while making his overlays, finished his make-ready and got up color; then he applied a liquid resembling quicksilver to the edges of the vignette plates and got a perfect job. The fluid was applied with a fine brush and was removed when the job was finished. As it was explained to me, the ink would not take where the solution was applied, neither would benzene cut it. The work was done in a

shop in one of the Southern States. Would you tell what liquid was used and where it can be purchased, also what will remove it?"

Answer.—The method of producing a soft edge on vignette plates described by our correspondent has been mentioned to us before, but we have been unable to identify the process or secure any definite information regarding it. Neither have we seen any work produced in this manner. Of course, if it is a secret method we do not anticipate that the discoverer or adapter will make the process public property. However, if any of our readers desire to tell anything they know about it for the benefit of their fellow workers we will give the matter publicity.

Embossing Not as Sharp as It Should Be.

A South Dakota printer-pressman sends a specimen of printing and embossing of commercial stationery—a letter-head printed in black ink on a good grade of white bond-paper. The three lines are in text-letter. The printing is excellent, and the register of the embossing-plate is perfect. The only point that might be improved is in the matter of relief. The counter-die apparently did not form sharply in the die, hence the relief was not quite as sharp as it should have been in the smaller faces. In the large faces the relief appeared to good advantage. When pulling the impression for forming the counter-die, sufficient time should elapse during preliminary impressions to permit a sharp relief to be formed on the counter-die. By watching this point and using a material which will adapt itself to the various depths of the embossing-plate, better results will be secured. Stewart's embossing board is recommended for this purpose.

Electricity in Paper.

Two publishers, one in Indiana and the other in South Dakota, write to find the cause of electricity in their paper, and, if possible, a remedy. One wishes to know of a gasoline-heating device for use on cylinder presses.

Answer.—This trouble is apt to occur in dry, frosty weather, in rooms heated by steam where there is a lack of proper moisture in the air. If you were to have a pan or can of water attached to every radiator so as to render the atmosphere a trifle humid it would help overcome the trouble. From April on through the summer months you probably will not be troubled much with static electricity. It sometimes helps to render the charges less violent by oiling every sheet of the tympan with a mixture of equal parts of machine-oil and melted paraffin. This compound should be applied to the tympan sheets before they are put on the press. We do not know of a heating device using gasoline. Doubtless, an electric heater could be used if a cheap current were available. We do not know of a maker of any such device, however. Heating the stock by laying it on the radiator sometimes helps. The various mechanical devices advertised to remove static electricity provide the only permanent remedy for such troubles.

THE COSTS OF JOB-PRINTING—STRAIGHT COMPOSITION.*

NO. 4.—BY R. T. PORTE.



AN you imagine, if you have any knowledge of the printing craft, a foreman giving directions to a compositor about like this: "Set the job up 4 5-16 by 9 7-8 inches, using type that makes six lines to the inch"? Also, can you imagine the shock to the nerves of that

compositor, and what would happen to the foreman when the boss discovered him giving such directions to the men? Well do you think that his shift would be short. Yet it is just as foolish to have the estimator or the boss in the front office start to figure how much type there is in a page by figuring the number of square inches, and then reducing the square inches to ems. Worse than that, it is a pure waste of time, to say nothing of making light of all the rules and traditions of the printing craft.

In asking, a short time ago, who got out the idea of this square-inch method of figuring composition, some one said it was an advertising man. Now, there are nice advertising men, and some I positively can't stand, but really I dislike to lay the blame of this "square-inch" discovery to such as they. Surely they have enough things to answer for!

Printers, worthy of the name, know what 1,000 ems means. The compositor also has a good idea of what 28 ems by 57 ems means, and his head is not set awry by trying to reduce inches to ems.

If you are starting to figure straight composition, the first thing to do is to learn what is meant by an em, and the various sizes of type.

In measuring type to find out the number of ems in the page or the job, your type-rule now comes into use. The various sizes are given, from 5½-point to 12-point. Larger sizes can be measured by using the smaller scales, and reducing the total by one-half. For instance, 18-point can be measured by the 9-point rule, and the total reduced one-half. Other sizes can be figured the same way. Every one who has to figure printing should have this type-rule, as without it accurate measurements are impossible.

The correct method is to lay out the page, or the size of the job, and

secure the square of the ems in the page. For example, we will take this page of THE INLAND PRINTER. Using the type-page, we find that it measures 41 by 60, including the head-lines, of 12-point, or 2,460 ems of 12-point. To find out the number of ems of 10-point, use the right figures on the rule and you get 50 by 72 ems, or 3,600 ems, of 10-point on the page. Eight-point type measures 62 by 90, or 5,580 ems of 8-point to the page.

Can anything be more simple, and also correct? There is no guesswork about it, no figuring the number of square

No. Ems Wide.	2 in	3 in	4 in	5 in	6 in	7 in	8 in	9 in	10 in	11 in	12 in	14 in	16 in	18 in	20 in	22 in	24 in	26 in	28 in	30 in
Inches																				
1	6	312	360	384	408	432	456	480	504	528	552	576	600	624	648	672	696	720	744	768
2	11	176	189	203	216	230	243	257	270	284	297	311	324	338	352	365	378	392	406	420
3	13	132	122	131	138	148	156	166	174	182	192	200	210	218	226	235	244	251	260	269
4	15	93	100	107	114	121	128	135	142	149	156	163	171	178	186	193	200	207	214	221
5	17	624	672	720	768	816	864	912	960	1008	1056	1104	1152	1200	1248	1296	1344	1392	1440	1488
6	19	432	456	480	504	528	552	576	600	624	648	672	696	720	744	768	792	816	840	864
7	21	226	244	262	276	296	312	332	348	364	384	400	420	436	452	470	488	504	520	536
8	23	180	200	214	228	242	256	270	284	298	312	326	342	356	372	388	404	418	432	446
9	25	936	1008	1080	1152	1224	1296	1368	1440	1512	1584	1656	1728	1800	1872	1944	2016	2088	2160	2232
10	27	328	367	409	448	480	504	528	552	576	600	624	648	672	696	720	744	768	792	816
11	29	339	366	393	420	447	474	501	528	555	582	609	636	663	690	717	744	771	798	825
12	31	339	366	393	420	447	474	501	528	555	582	609	636	663	690	717	744	771	798	825
13	33	248	244	1440	1336	1632	1728	1824	1920	2016	2112	2208	2304	2400	2496	2592	2688	2784	2880	2976
14	35	804	756	812	864	912	960	1008	1056	1104	1152	1200	1248	1296	1344	1392	1440	1488	1536	1584
15	37	422	428	434	440	446	452	458	464	470	476	482	488	494	500	506	512	518	524	530
16	39	1560	1680	1800	1920	2040	2160	2280	2400	2520	2640	2760	2880	3000	3120	3240	3360	3480	3600	3720
17	41	480	545	610	675	740	805	870	935	1000	1065	1130	1195	1260	1325	1390	1455	1520	1585	1650
18	43	1880	1945	2010	2075	2140	2205	2270	2335	2400	2465	2530	2595	2660	2725	2790	2855	2920	2985	3050
19	45	465	500	535	570	605	640	675	710	745	780	815	850	885	920	955	990	1025	1060	1095
20	47	1872	2016	2160	2304	2448	2592	2736	2880	3024	3168	3312	3456	3600	3744	3888	4032	4176	4320	4464
21	49	81056	1134	1218	1296	1380	1458	1542	1620	1704	1782	1860	1944	2028	2112	2196	2280	2364	2448	2532
22	51	478	524	570	616	662	708	754	800	846	892	938	984	1030	1076	1122	1168	1214	1260	1306
23	53	558	604	642	684	726	768	810	852	894	936	978	1020	1062	1104	1146	1188	1230	1272	1314
24	55	2184	2352	2520	2688	2856	3024	3192	3360	3528	3696	3864	4032	4200	4368	4536	4704	4872	5040	5208
25	57	1322	1323	1324	1325	1326	1327	1328	1329	1330	1331	1332	1333	1334	1335	1336	1337	1338	1339	1340
26	59	791	854	917	980	1043	1106	1169	1232	1295	1358	1421	1484	1547	1610	1673	1736	1799	1862	1925
27	61	2496	2688	2880	3072	3264	3456	3648	3840	4032	4224	4416	4608	4800	4992	5184	5376	5568	5760	5952
28	63	1068	1151	1234	1317	1400	1483	1566	1649	1732	1815	1898	1981	2064	2147	2230	2313	2396	2479	2562
29	65	904	976	1048	1120	1194	1268	1342	1416	1490	1564	1638	1712	1786	1860	1934	2008	2082	2156	2230
30	67	2808	3024	3240	3456	3672	3888	4104	4320	4536	4752	4968	5184	5400	5616	5832	6048	6264	6480	6696
31	69	1584	1771	1827	1914	2002	2090	2178	2267	2356	2444	2532	2620	2708	2796	2884	2972	3060	3148	3236
32	71	879	946	1013	1080	1147	1214	1281	1348	1415	1482	1549	1616	1683	1750	1817	1884	1951	2018	2085
33	73	837	900	965	1026	1088	1151	1215	1278	1341	1404	1467	1530	1593	1656	1719	1782	1845	1908	1971
34	75	3120	3360	3600	3840	4080	4320	4560	4800	5040	5280	5520	5760	6000	6240	6480	6720	6960	7200	7440
35	77	1760	1860	2000	2140	2280	2420	2560	2700	2840	2980	3120	3260	3400	3540	3680	3820	3960	4100	4240
36	79	9300	1000	1070	1140	1210	1280	1350	1420	1490	1560	1630	1700	1770	1840	1910	1980	2050	2120	2190
37	81	3432	3696	3960	4224	4488	4752	5016	5280	5544	5808	6072	6336	6600	6864	7128	7392	7656	7920	8184
38	83	10320	11040	11760	12480	13200	13920	14640	15360	16080	16800	17520	18240	18960	19680	20400	21120	21840	22560	23280
39	85	1434	1441	1448	1456	1464	1472	1480	1488	1496	1504	1512	1520	1528	1536	1544	1552	1560	1568	1576
40	87	1023	1100	1177	1254	1331	1408	1485	1562	1639	1716	1793	1870	1947	2024	2101	2178	2255	2332	2409
41	89	6744	7320	7906	8492	9078	9664	10250	10836	11422	12008	12594	13180	13766	14352	14938	15524	16110	16696	17282
42	91	1036	1142	1248	1354	1460	1566	1672	1778	1884	1990	2096	2202	2308	2414	2520	2626	2732	2838	2944
43	93	1036	1142	1248	1354	1460	1566	1672	1778	1884	1990	2096	2202	2308	2414	2520	2626	2732	2838	2944
44	95	4056	4368	4680	4992	5304	5616	5928	6240	6552	6864	7176	7488	7800	8112	8424	8736	9048	9360	9672
45	97	2288	2457	2630	2808	2990	3169	3341	3510	3682	3861	4043	4208	4394	4572	4754	4934	5096	5275	5454
46	99	1469	1586	1703	1819	1934	2049	2164	2280	2395	2510	2626	2740	2854	2969	3083	3197	3311	3425	3539
47	101	1036	1142	1248	1354	1460	1566	1672	1778	1884	1990	2096	2202	2308	2414	2520	2626	2732	2838	2944
48	103	4368	4704	5040	5376	5712	6048	6384	6720	7056	7392	7728	8064	8400	8736	9072	9408	9744	10080	10416
49	105	2844	3064	3284	3504	3724	3944	4164	4384	4604	4824	5044	5264	5484	5704	5924	6144	6364	6584	6804
50	107	1302	1404	1498	1594	1690	1786	1882	1978	2074	2170	2266	2362	2458	2554	2650	2746	2842	2938	3034
51	109	4680	5040	5400	5760	6120	6480	6840	7200	7560	7920	8280	8640	9000	9360	9720	10080	10440	10800	11160
52	111	2640	2832	3024	3216	3408	3600	3792	3984	4176	4368	4560	4752	4944	5136	5328	5520	5712	5904	6096
53	113	1395	1500	1604	1708	1812	1916	2020	2124	2228	2332	2436	2540	2644	2748	2852	2956	3060	3164	3268
54	115	4992	5376	5760	6144	6528	6912	7296	7680	8064	8448	8832	9216	9600	9984	10368	10752	11136	11520	11904
55	117	1808	1952	2096	2240	2384	2528	2672	2816	2960	3104	3248	3392	3536	3680	3824	3968	4112	4256	4400
56	119	1488	1600	1712	1824	1936	2048	2160	2272	2384	2496	2608	2720	2832	2944	3056	3168	3280	3392	3504
57	121	6307	7121	7936	8750	9564	10378	11192	12006	12820	13634	14448	15262	16076	16890	17704	18518	19332	20146	20960
58	123	1921	2077	2234	2390	2546	2702	2858	3014	3170	3326	3482	3638	3794	3950	4106	4262	4418	4574	4730
59	125	1921	2077	2234	2390	2546	2702	2858	3014	3170	3326	3482	3638	3794	3950	4106	4262	4418	4574	4730
60	127	5116	6048	6984	7920	8856	9792	10728	11664	12600	13536	14472	15408	16344	17280	18216	19152	20088	21024	21960
61	129	3618	3942	4266	4590	4914	5238	5562	5886	6210	6534	6858	7182	7506	7830	8154	8478	8802	9126	9450
62	131	1674	1800	1926	2052	2178	2304	2430	2556	2682	2808	2934	3060	3186	3312	3438	3564	3690	3816	3942
63	133	5928	6384	6840	7296	7752	8208	8664	9120	9576	10032	10488	10944	11400	11856	12312	12768	13224	13680	14136
64	135	3344	3591	3837	4084	4330	4577	4823	5070	5316	5563	5809	6056	6302	6549	6795	7042	7288	7534	7781
65	137	11767	13000	14233	15466	16699	17932	19165	20398	21631	22864	24097	25330	26563	27796	29029	30262	31495	32728	33961
66	139																			

inches and then using a table to reduce the inches to ems, or anything else. The type-rule, properly used, will give you the number of ems each way of a page, and by multiplying these you have the total number of ems in the job or page, of whatever size type that you may wish to figure.

There is, however, a table containing the number of ems of various sizes of types that I have found very useful, especially for measuring the "strings" of compositors and the product of typesetting machines. This table, which is printed here (Table No. 1), is not absolutely accurate, but on a check-up of a million ems it was off but 100 ems or so, and therefore may be used with every degree of certainty. Its use is of such a nature that not only should the man in the "front office" have this table in his "Recipe Book," but the foreman and machine operator as well. The latter can use it in many ways.

Both the inch and the em measures are given in the table, and it runs from 13 to 30 ems wide and 6 ems to 132 ems long. The usual galley is about 22 inches long, or less, and this table simplifies the work of figuring the number of ems of the various widths in a galley of matter from the machine. A quantity of these have been printed on cardboard, and will gladly be supplied by THE INLAND PRINTER at 25 cents each, which will about pay for the postage and printing. A quantity on loose sheets of the right size for your "Recipe Book" have also been printed, and will be supplied upon request to the writer, care of THE INLAND PRINTER.

Giving this scale, or table, may seem contradictory to what has been written, but it is for a different use than that of the type-rule, for which there is no substitute.

Having obtained the number of ems, how about figuring the cost of the matter? This will be covered in a set of tables to be published next month, so will not be taken up now.

But how are we to know how much space the copy will take? is a question that you may well ask. This should have been answered in the first part of this article, and, in a way, we have got the cart before the horse.

After careful figuring, I have found that the average number of words in 1,000 ems of type is about 300, solid, and 280 leaded. In 6-point, however, the type is usually made a little "fatter," and my records show about 330 words, solid, and 230 words, leaded.

If you want to figure the number of square inches in a page and the number of words to the inch, Table No. 2 might be handy for the "Recipe Book."

Solid. Leaded.		Solid. Leaded.	
6-point.....	47 34	10-point.....	21 16
7-point.....	38 27	11-point.....	17 14
8-point.....	32 23	12-point.....	14 11
9-point.....	28 21	14-point.....	11 ..

Table No. 2.—Words to Square Inch.

These figures are for the ordinary roman type. If "skinny" type is used, the number of words to the inch, or to the 1,000 ems, will be somewhat more.

If you desire a table giving the number of ems to the square inch, you will find Table No. 3 just about right, but we do not recommend its use as it is more work to use this table than the regular type-rule.

4½-point.....	256	8-point.....	81
5-point.....	207.3	9-point.....	64
5½-point.....	171.36	10-point.....	51.84
6-point.....	144.7	11-point.....	42.837
7-point.....	105.8	12-point.....	36

Table No. 3.—Number of Emms to Square Inch.

EXAMPLE: A type-page 4 inches (24 ems, pica) wide, and 6 inches long, 8-point type—24 square inches multiplied by 81 (ems in 1 square inch, 8-point type), equals 1,944 8-point ems in page.

In estimating manuscript copy, it is almost necessary that the number of words be counted, as otherwise it is impossible to make an accurate estimate.

Many book publishers have tables giving the number of words per page of the various types and sizes of pages.

Taking the figures given, and the method of figuring the number of ems in a page of type, I have made up a table of the various sizes of type-pages generally used, with the numbers

Size Page 12 pt. Emms. and inches.	Type Size.	Number Emms.	Words— Solid.	Words— Leaded.	Size Page 12 pt. Emms. and inches.	Type Size.	Number Emms.	Words— Solid.	Words— Leaded.
13 x 30 ems or 2½ x 5 in.	12 pt. or 6 pt.	390 699	141 161	111	24 x 40 ems or 4 x 8½ in.	12 pt. or 6 pt.	960 3840	376 1268	294 425
15 x 30 ems or 2½ x 5 in.	12 pt. or 6 pt.	450 1013	175 288	138	25 x 39 ems or 4 x 8½ in.	12 pt. or 6 pt.	975 3900	379 1273	298 421
16 x 24 ems or 2½ x 4 in.	12 pt. or 6 pt.	384 854	151 346	119	26 x 40 ems or 4 x 8½ in.	12 pt. or 6 pt.	1040 4160	412 1517	323 452
16 x 32 ems or 2½ x 5½ in.	12 pt. or 6 pt.	512 1152	208 344	132	26 x 40 ems or 4 x 8½ in.	12 pt. or 6 pt.	1040 4160	412 1517	323 452
18 x 30 ems or 3 x 5 in.	12 pt. or 6 pt.	540 1214	216 480	165	27 x 42 ems or 4½ x 7 in.	12 pt. or 6 pt.	1134 4536	441 1581	346 471
18 x 48 ems or 3 x 8 in.	12 pt. or 6 pt.	864 1216	336 504	264	27 x 42 ems or 4½ x 7 in.	12 pt. or 6 pt.	1134 4536	441 1581	346 471
19 x 31 ems or 3¼ x 5½ in.	12 pt. or 6 pt.	589 848	229 344	180	28 x 43 ems or 4½ x 7½ in.	12 pt. or 6 pt.	1204 4816	468 1702	368 505
20 x 28 ems or 3½ x 4½ in.	12 pt. or 6 pt.	560 816	216 323	170	28 x 43 ems or 4½ x 7½ in.	12 pt. or 6 pt.	1204 4816	468 1702	368 505
20 x 32 ems or 3½ x 5½ in.	12 pt. or 6 pt.	640 1440	248 565	195	30 x 42 ems or 5 x 7 in.	12 pt. or 6 pt.	1408 5600	546 1964	429 586
20 x 50 ems or 3½ x 5½ in.	12 pt. or 6 pt.	1000 2250	413 944	325	32 x 44 ems or 5½ x 7½ in.	12 pt. or 6 pt.	1664 6656	640 2384	496 672
21 x 33 ems or 3½ x 5½ in.	12 pt. or 6 pt.	693 1559	270 443	214	36 x 54 ems or 6 x 9 in.	12 pt. or 6 pt.	1944 7776	748 2736	594 813
22 x 30 ems or 3½ x 5 in.	12 pt. or 6 pt.	660 1485	262 557	206	38 x 50 ems or 6 x 8½ in.	12 pt. or 6 pt.	1900 7600	742 2800	584 800
22 x 35 ems or 3½ x 5½ in.	12 pt. or 6 pt.	770 1092	301 452	247	40 x 54 ems or 6½ x 9 in.	12 pt. or 6 pt.	2016 8064	764 2834	663 906
23 x 36 ems or 3½ x 6 in.	12 pt. or 6 pt.	828 1192	322 483	253	42 x 60 ems or 7 x 10 in.	12 pt. or 6 pt.	2520 10080	980 3590	770 1070
24 x 38 ems or 4 x 8½ in.	12 pt. or 6 pt.	912 1314	354 532	277	42 x 72 ems or 7 x 12 in.	12 pt. or 6 pt.	3024 12136	1176 3948	924 1276

Table No. 4.

of ems of type of the four most commonly used, and the number of words contained in a page, both solid and leaded type (see Table No. 4).

Those who have a "Recipe Book" with the ruled sheets, as described in a former article, can copy these tables, and add others which they are using and which are not given here.

If an odd-sized page is figured for some job, why not jot down the measurements in the "Recipe Book" and thus have it on hand for the future? There is no need of figuring each of these sizes every time a job comes up. Once should be enough.

I know estimators who have figured the same size book over a hundred times; never has it occurred to them to keep the record for future use, but they go right on figuring their heads off every time the job comes up. Can anything be more ridiculous, or do they do it to impress their employers as to their ability to figure?

As I said once before, I am too lazy to do something a second time when once is enough. Perhaps that is why I compile the tables for my own use.

Where typewritten copy is furnished, it is a comparatively easy matter to figure how many pages the manuscript will make, by using the method of figuring the number of typewritten letters to the inch, and using that factor to figure the number of pages the copy will occupy.

In using this method it is only necessary to remember that the average typewriter writes sixty letters, single spaced; thirty letters, double spaced, and twenty letters triple spaced, to the square inch. By the use of the rule, it is easy to ascertain the number of square inches of typewritten copy you have.

It is almost impossible to figure the cost of any job of printing where straight matter is an essential part.

There are other rules in regard to straight matter which apply to tabular work, or the setting of tables. Nearly every compositor or member of the Typographical Union is familiar with the rules, but many estimators and proprietors fall down on figuring what double-price and price-and-a-half matter means. The rules of the I. T. U. on these two classes of matter, which have been accepted as a trade custom by the printing craft, can be secured from the officers of any local union.



WHAT HAPPENS TO THE GIRL WHO MARRIES A COUNTRY EDITOR.

At least this is what Dorothy Gish, the film star, had to do after having married a country editor and settled down in "I'll Get Him Yet," a Paramount film play.

Example: If it is desired to print a 16-page booklet with type-page 4 by 6 inches, from twenty-four 6 by 10 inch pages of typewritten copy, double spaced, what size face of type should be used?

Twenty-four pages, 6 by 10 inches, contain 1,440 square inches; multiplied by 30 for double-spaced matter, this gives 43,200 letters in the copy. This booklet would contain 16 by 4 by 6, or 384 square inches of type-matter. Dividing 43,200 by 384 gives 112, which represents the number of letters per square inch the type used must contain. From the table (No. 5), it is seen that the booklet may be set in 10-point, solid.

	Solid.	Leaded.		Solid.	Leaded.
6-point.....	204	153	10-point Cheltenham	110	102
8-point.....	153	119	11-point	98	81
8-point Cheltenham.	171	133	12-point	72	60
10-point.....	98	84	12-point Cheltenham.	90	75

Table No. 5.—Letters to the Square Inch.

By the use of the methods described, and the type-rule, no trouble should be experienced by any person in figuring the number of ems in a job or a page. Without this knowledge, it

With these rules and tables there should be no trouble in measuring straight composition, and, having secured the correct measurement, it is only necessary to multiply the number of ems by the cost per thousand ems, and the cost of composition, without make-up or lock-up, can be ascertained. This would be the "galley cost."

Many publishers have, through their records, found out the cost per thousand ems of type-matter made up and locked up, and ready for the press. Such statistics are very valuable, and we have gathered some along this line, but changing conditions and advancing costs soon make these out of date.

Next month we will take up the cost of 1,000 ems compared with hour-costs and production, and also a method of figuring display composition, with handy tables.

FOR BOOK LOVERS.

"It is not good for man to be alone," says the Good Book. Then here's to woman, the fairest work of the Great Author. The edition is large and no man should be without a copy — be sure, however, that the binding is good.—*Exchange*.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Imperfect Face on Slug.

A Pennsylvania publisher submits several slugs showing imperfect faces. The bodies of the slugs are fairly good. He writes: We are having trouble in securing a good face on slugs. The heat has been reduced and also increased under both the metal-pot and the mouthpiece to see if a better slug could be secured, but so far we have been unable to secure a perfect printing surface."

Answer.—(1) Increase the stress of the pump-lever spring to the limit. (2) Scratch out the cross-vents of the pot mouthpiece with a pointed instrument. (3) Increase the heat at mouthpiece. (4) Clean plunger with wire brush, and before replacing it in the well, skim surface of metal to remove any cross. Try casting a few slugs and see if any change is apparent in characters on the face thereof. If the faces of the slugs do not show any improvement, make observation as plunger descends. If the metal appears to bubble and disturb the surface, it indicates a loose fitting plunger and it will be necessary to order a new one. Ask for an oversize plunger, either .005 inch or .010 inch above standard as the case may demand. By measuring the well with a pair of inside calipers, after the metal has been bailed out of the pot, you will be able to find out the exact size required. After a new plunger has been installed it is almost certain to give a good face, unless the mouthpiece requires removal and the throat needs cleaning.

Worn Distributor-Bar.

An Australian operator writes: "Kindly give me the following information: (1) I want to take assembler driving-pulley shaft out. The set-screw in the matrix delivery-belt pulley is burred and will not screw out. What is the right way to take the assembler driving-pulley gear and assembler star intermediate gear off the matrices? (2) What is the correct way to time front distributor-screws? (3) On a distributor-bar that has been in use for a number of years, I have noticed the combination rails are badly worn. Is it safe to place the bar on its back, and with a piece of brass and a small hammer lightly tap the ribs so as to turn them up a trifle and give the matrices a better grip on the ribs?"

Answer.—(1) If the set-screw is badly burred and will not readily turn by using the screw-driver, it may be advisable, after the assembler has been removed, to try starting the screw with a fine punch, driving near the margin of the screw-hole and in the direction the screw turns to come out. If this fails, take the assembler to a machinist, who will remove the screw; then apply a new one. The intermediate gear stud has a left-hand thread, so turns in opposite direction from ordinary screw. (2) To time the front distributor-screws where no time-pins are in the gears, all that is necessary is to register the point of each screw-thread, at left end, so they will coincide, then place the driving-gear in mesh with the screw gears. If time-pins are in gears it is only necessary to match the time-pins with the opening in driving-gear. This is more easily accomplished

when the flange is removed. (3) Would not advise treating the rails of the bar in the manner you describe. If the rails are really worn and the teeth of the matrices no longer hold to the bar, secure a new bar.

Second Elevator Vibrates When Rising.

A New Jersey operator writes: "I am having trouble with second elevator on a No. 1 linotype. It trips up and fails to seat itself properly. The spring in machine frame is in good condition; the nut is down on spring when elevator is all the way down; the rod which carries spring is smooth; cam and roller are in good condition. The long arm comes up with a jerky movement. It will work all right for a time, then it will start to slam up, sometimes failing to seat itself. I have tried everything I know to prevent this, but without result, and am daily expecting it will smash the distributor-box bar. One of the mouthpiece burners gives a yellow flame. Have tried adjusting holes in air chamber, but without success; open or closed it gives the same result. Took mouthpiece burner out, cleaned it and experimented with it held in a vise, and found that the only way I could get a blue flame was by gently blowing into air-channels after removing shutter."

Answer.—We suggest that you tighten nut against starting-spring when second elevator is down, so that it stiffens the spring. See if the lower guide-post of the elevator aligns with the notch on front side of the bar-plate. Move it to correspond. Observe if the path of elevator roller on cam from low to high point appears to be wavy. If so, take a broad flat file and smooth it down so as to present an even surface for the roller to travel upon. Reduce the quantity of air entering the mixer and gradually increase until a blue flame is secured.

Too Many Short Lines.

A New Jersey employer sends a proof of composition and writes: "I enclose a couple of samples of composition, so-called, showing improperly spaced lines. As a consequence of this sort of work, some of the fonts, especially the De Vinne, are becoming seeded with hair-lines. The operators protested to the foreman that they exercised no "sleight of hand" in getting the lines, but as the same lines would not cast at a later attempt it is suspected that they wandered a little from the truth. Is there no certain method of preventing this, or does all depend upon the honesty of the workman?"

Answer.—This trouble can be avoided by having the automatic pump-stop set so that lines of that character will not cast. Suggest that you test the pump-stop by pressing right-hand vise-jaw full distance to the right. When the jaw is in this position the pot-pump stop-lever should be just clearing the catch-block on the pump-lever. If you find the clearance is greater than one thirty-second of an inch, reduce it by the adjusting-screw on the operating-lever. Beginners are more inclined to be careless in the matter of sending away lines before they are adequately filled out. No one who calls himself an operator should do anything like this.

IS PAPER MERCHANDISE PROPERLY SALABLE BY PRINTERS?

BY HENRY LEWIS BULLEN.



PAPER is merchandise. It is *always* merchandise in tens of thousands of stationery shops (with newspapers, candy, cigars and toys!) and in nearly all the great department stores, and in quite a number of jewelry shops. In such places it is sold at a sufficient profit, or the proprietors would quickly cease to carry it. Paper is *sometimes* an article of profit in printing establishments, but too often it is supplied at a price supposed to cover the cost. The printers' customers are permitted to supply their own paper, and in such instances the customers can buy as cheaply as the printer, but saddle on the printers the work of handling the paper, receiving, checking, storing, unpacking, cutting, trimming, repacking and shipping. In a few printing establishments a small charge is made for handling the customers' paper. Yet the printing establishments handle by far the larger part of the paper product.

When we buy boots and shoes, the shoe manufacturer makes as much profit on the leather and other materials as on the manufacturing cost. If any institution orders shoes in large quantities the shoe manufacturer does not permit the institution to go over his head to the leather merchant and content himself with a profit on manufacturing cost. There are tens of thousands of tailor shops, some very small, some large, but it is not the practice of the tailors to handle their cloths and other materials at less profit than they make on manufacturing charges. When we buy books we pay the same percentage of profit to the publisher for the paper in the books as for the printing and binding. When we buy toilet-paper the supplier does not present us the paper at cost for the privilege of making a profit on the metal holders—some of them will present us with the holders to get our orders for the paper, for that is where their profits come from. When we buy type we pay the same percentage of profit on the metal as on the casting and other elements of manufacturing. When we buy equipments in steel or in wood we pay as great a profit on the materials as on the labor cost, and properly and wisely so. All the manufacturing industries make a large part of their profits from the materials they use, *except the printing industry*.

The last meeting of a local Typothetæ I attended was in the most populous city in America. The principal speaker of the evening was a young accountant, who presented for consideration a plan by which he thought the printers could protect themselves against idiotic competition without landing in prison. The plumbers had tried it, and none of them had thus far been arrested. There was an animated discussion, but as usual no action. The young accountant's talk did not bring him any business. Then came the order of business, including a report from a committee appointed to confer with the papermakers with a view to establishing prices which would permit the printers to do business with them on the same basis as the little cigar-candy-stationery fellows. It was a weak report. "Nothing doing on the part of the papermakers." "In short," said the chairman of the committee in conclusion, "they told us in effect to go to h—!" Was any one indignant? No, there was *loud laughter*; after which, no one having anything to say, the whole matter was left in the air, and the next business was proceeded with. It was significant that the chairman of this assembly of the leading printers of the city which claims to do more printing (and use more paper in doing this printing) than any other city in the world congratulated the members on the quality of the one-dollar dinner, despite the war prices. It was a mighty good dinner for the price! A rival association in the same city gets a satisfactory dinner at its monthly meetings for 75 cents. The

papermakers' association dines at the Waldorf-Astoria, but being a guest I did not ascertain the price of the dinner. Possibly it was more than \$1.

In the same city, the Master Printers' Association, composed principally of the proprietors of smaller plants, has actually persuaded certain paper merchants to put the printers on a lower price basis than the casual buyer — to recognize the printer as a distributor (instead of as a sucker). But if the printing industry is to acquire a status in this matter equal to that of the tailoring and shoemaking industries the papermakers must be persuaded or compelled. The only thing that stands in the way is lack of courage and of unity among the employing printers. Each printer, however, has the right to refuse to do business with any papermaker or paper jobber who will not recognize the printers as distributors entitled to full payment or profit for distributing.

Within the last few weeks the Federation of Master Printers and Allied Trades of Great Britain and Ireland has taken steps to combat this ridiculous situation. Its members were called upon in March to sign an agreement as follows:

PRINTING ON ADVERTISER'S OWN PAPER.

An agreement to prevent the spread of this growing practice:

We, the undersigned, hereby enter into honorable agreement not to quote for, or to execute, any printed matter to the order of any advertiser who makes the stipulation that the necessary paper for the proposed printed matter shall be procured and supplied by such advertiser to the printer.

This agreement is made with the object of minimizing the adverse effect upon the printing industry of the growing practice among advertisers of supplying their own paper to printers for the production of their advertising literature.

This agreement is not to apply to the production of publishers, in which case newspapers, magazines and works of fiction, travel, education, etc., are published for sale and not purely for advertising purposes.

The circular accompanying the above agreement points out that this practice (which, by the way, is somewhat new in Great Britain) is becoming prejudicial to the best interests of the printing industry. It says:

The supplying of materials is an integral part of the business of any manufacturer, and it has to be admitted that it would be difficult to name any other industry than the printing-trade that would submit to such procedure on the part of the customer. It is generally acknowledged that now is the time for printers to improve the conditions of their trade, and advantage should be taken of this period of reconstruction, not only to prevent the spread of, but to stop altogether this most undesirable practice. It can be done now, if printers will stand loyally together.

The action of the British printers will increase their profits and improve the dignity of the industry, but there needs to be some sort of persuasion or compulsion of the papermakers to bring about quickly a new policy on their part. They must work with the printers rather than against them. They will lose nothing if they narrow the channels of distribution and draw a precise line between distributor and consumer. They will gain much by strengthening the hands of the printers, for the greater the success of printing the greater the demand for paper.

It is true that the printers of America have themselves in the past encouraged the purchase of paper by their customers, and therefore no sympathy need be wasted upon them. They have been guilty of other unwise things: the neglect of the apprentices, the neglect of knowing the costs of production, and also of inappreciation of the main element of the value of their product; but the more progressive and influential among them are awake to these shortcomings and are endeavoring to remedy them. The effort must be national. Now, when prices are as high as they are ever likely to be in our time, is the favorable time for readjustments of the relations between papermakers and printers. What is wanted is a decisive leader. Who is the man? Or, is this a great industry in the keeping of pettifoggers?



Modern Type Display

SIMPLICITY OF DESIGN
DISTINGUISHES WORK
BY JOE W. SHORT OF THE
MORTIMER COMPANY
OTTAWA, ONTARIO



THE INLAND PRINTER
CHICAGO, ILLINOIS

From the office of

THE · MORTIMER COMPANY · LIMITED

257-259 SPARKS STREET, OTTAWA

Date _____ *Via* _____

Job No.

Do not mark upon the surface of the
drawing. Make all necessary correc-
tions on the tracing paper covering.

THE MORTIMER COMPANY
LIMITED
OTTAWA MONTREAL TORONTO



JOE W. SHORT

PRIVATE PHONE
C. 3722

With THE MORTIMER COMPANY LIMITED

Printers, Lithographers and Designers

257-259 SPARKS STREET
OTTAWA, ONT.

OFFICE PHONE
Q. 4608



JOE W. SHORT

With THE MORTIMER COMPANY LIMITED

Printers, Lithographers and Designers

257-259 SPARKS STREET
OTTAWA, ONT.



O ALL our Patrons attending the Canadian National Exhibition, we extend a cordial invitation to call and see our display of Electrical Lighting Fixtures.

Our Exhibit is in the Process Building, situated the same as last year, and we hope many of our friends will make it a point to see our booth, in which we are showing an extensive display of the "Crown" line, the latest and most up-to-date Lighting fixtures on the Canadian Market.

Representatives will be on hand constantly and every courtesy will be extended. Our Mr. C. B. Belt will be at the King Edward Hotel when not at the booth.

**CROWN ELECTRICAL MANUFACTURING
COMPANY, LIMITED, BRANTFORD, ONT.**

August 20, 1914.

THE THINKER

A Magazine for Thoughtful Business People



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No. 4. VOL. I

APRIL, 1919

One Dollar the Year

SPRING

The best "SOLD" Season of the Year



PRING is here, perhaps. The longer days, the warmer rays of the sun, the swish and rush of the waters—all these and many other glowing impulses fill us with this call. Spring *begins* things. It starts a new cycle. It's another chance. . . . Lord, what doesn't it do to us!

It has us rushing over the country in long hikes, or we become slackers with our work so we can get out to the club and try our luck with the bunkers or hear the ping of the racquet. Or again, we get into old clothes to paint and fix up the boat, weed the garden, and what not. Even now (February) every night I hear my apartment-house neighbor swinging his club before retiring.

We're "sold" on Spring. Even in prospect. So thoroughly are we "sold" that some of us jump an artificial boundary and get down South—away down South—and try to imagine that the bit of

The
Canadian Bank
of Commerce



REPORT *for*
THE YEAR ENDED MARCH 31
MCMXXVII

POSTAGE
STAMPS
at
Half Price



BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

III — CONTRAST IN TYPE DISPLAY.*



ANY books have been written on the subject of typography, but in all of them scant notice has been given to contrast. The attention devoted to harmony of shapes and tones, while not intended, perhaps, to depreciate the value of contrast in display, has at least been responsible for a lack of study of its possibilities. Nevertheless, good typographers have employed it intelligently, as indeed they must, though perhaps they have not always used it to the greatest possible advantage. It is the purpose of the author to set forth at this time the leading considerations governing contrast in relation to type-display.

Contrast is one of the most important devices of display; in fact, it is the fundamental when we consider display in its most common sense, that is, emphasis, though, as explained in the opening article, and as the definition of the word pre-

In typography, contrast is a dissimilarity which sets one thing out distinctly against another, or which causes one thing to stand out from the midst of others. It is, as a matter of fact, the contest of the positive and the negative as recognized by the eye of the reader.

As bases for effects in our work as printers we deal with the two extremes, white and black. The white is represented by the paper on which we print and the black by the impressions of our types. Of course, all paper is not white and all ink is not black, but the relationship is typical and is representative of the other relative associations. The white is the negative element and the black the positive; the white represents our foundation and the black the constructive element which stands out from the other. It is the difference between the spot of ink represented by the letter "A" (Fig. 1) and the white paper upon which it is impressed that enables us to see and distinguish that character. Beyond seeing and distinguishing this letter "A," however, we say that it "stands out." We do not say that the white space around the letter stands out, for

A

FIG. 1.

scribes, display is more than mere emphasis. Going back to the very beginning of display, to the period when words were first set apart from one another by spacing, we find the employment of contrast in the open space which was placed between the words to make reading easier.

Contrast is difference, opposition and unlikeness. The Standard Dictionary defines the noun "contrast" as "the opposition between things similar in some respects which are yet strikingly different." It is well to remember, as we take up the subject in greater detail, that, though we may have contrast without harmony, we may still have contrast with harmony. As a matter of fact, contrast, as it must be considered in display, is secured through several means in connection with which harmony does not enter.

CONTRASTING

FIG. 2.

the white space is considered negative because it does not carry a definite impression to the mind as does the "A," which constitutes the positive element.

Progressing from this simple example, we will place in a white space of similar bounds the word "contrasting" (Fig. 2). In this rectangular space the capital letter "A" occupies the same position as in Fig. 1. The letter is still recognizable because it is distinctly different from the white of the background, as well as from the other letters, but there is no such distinction as to enable us to say that "A" presents a contrast to the others or that it stands out. As a matter of fact, the other letters are equally as positive. In this example it is the group of letters, the word, that, together, stand out in their positive character against the negative white of the paper background upon which they have been impressed.

* Copyright, 1919, by J. L. Frazier.

We will not stop here, however. As we added letters to the "A" in Fig. 1 to form the word "contrasting" in Fig. 2, we will add words to Fig. 2 to form part of a sentence (Fig. 3). Here the word "contrasting," the same size as before, and

WE SPEAK OF
CONTRASTING
QUITE OFTEN
IN PRINTING

FIG. 3.

occupying the same position, has by no means the same force as in Fig. 2. Being set in type of the same font, as well as the same size, it is of the same degree of blackness, so its loss of identity is due only to the fact that the accumulation of black marks, the letters, has caused the mass of which it is a part to approach the negative in its effect.

As the space is filled with more words the approach to a negative effect increases, so that in Fig. 4 we have an almost even gray tone, formed by the mixing of the little black and white patches. If, under these circumstances, we are to obtain contrast, a note stronger than the gray must be inserted, and we find the stronger note in type of bolder face (Fig. 5). Space will not permit of examples to demonstrate facts which should be obvious after what we have already seen, but, assuming the background to be a gray, we could repeat the contrasts of Figs. 2 and 3 by the employment of bolder types. Then, after

IN DISCUSSIONS RELATIVE
TO TYPE-DISPLAY WE SPEAK
ABOUT CONTRASTING QUITE
OFTEN. HOWEVER, DO WE
REALIZE THAT CONTRAST
IN SOME FORM IS ALL WE
DEPEND ON FOR EMPHASIS

FIG. 4.

again filling the space with type of such a nature as to form a still stronger gray than represented by Fig. 4, we could effect the same round of contrasts by the employment of still bolder types, and so on to the limit of our resources.

When we have come to the point of using the boldest of types made for the mass, black would be the negative, strange as it may seem, and to cause a letter or word to stand out it would have to be set in light-face type. Such a condition is abhorrent for several reasons, principally because bold-face is not so legible as light-face and therefore unsuitable for body-matter. Furthermore, bold-face is more trying to the eyes and less pleasing than the lighter-toned styles of type. The illustration, however, shows that there must be contrast, based on difference, if emphasis is to be obtained.

All this brings us down to the principle that the darker the background, the bolder and blacker must be the type used for

those words or lines which must "stand out." It also justifies the stand taken in stating that while all paper is not white it is typical, as the associations are relative and the principle applies just the same.

Quite often, indeed, the compositor is compelled to work upon a gray background—in fact, it is the rule rather than the exception. Space in newspapers and magazines, and plain paper for that matter, costs money, and it is quite natural for the advertiser and the printer to strive to obtain the most for their money. The result is that they fill the available space as completely as possible in the belief that the more it may be made to carry the more value they will receive. The logic of this reasoning is questionable, if it has not already been proved false, but, after the space is filled, and the negative white

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FIG. 5.

becomes gray, how may contrast be obtained except by heavier type in the midst of light-face type after the manner of Fig. 5? The fact remains, however, and two examples of this character stand to prove it, that the rather light "A" against white in Fig. 1 is stronger than the bolder "A" against gray in Fig. 5, and in most examples of like nature, though, perhaps, more elaborate, this fact holds true. This is indeed a powerful argument against the notion that strong contrast and effective display can be obtained only with bold-face types; and it is an equally powerful argument for the fourth classification of how display may attract attention as found in the opening article, i. e., "by judicious use of white space and the contrast its employment affords." Type-matter can never become so negative as pure white or light tints in paper coloring. If we consider the type-impression positive, as we must, its strength

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FIG. 6.

must be measured from white as representing zero. Gray, of course, is only part way to zero. For that reason, black and white, supplying a greater range, provide greater possibilities for contrast than black and gray.

It seems that we have disposed of the relations of a single point, a single line and an emphatic group or mass of words to the entire space. Another problem is met when we endeavor

to find out how many words or lines may be emphasized in a given space without creating an effect of distraction. One should remember always that adding contrasts in display adds strength only up to a certain point, beyond which the effect is reversed, for there can be no contrast between too many similarities. One black steer in a herd otherwise made up of forty-nine white ones stands out and has identity. A red one and a tan one would likewise have identities to claim our attention, if the rest except the three were white. If, however, the herd were made up of an equal number of animals of each of those four colors—black, white, red and tan—none would stand out. This quite homely illustration is really synonymous with Fig. 1, wherein the "A," standing alone amidst the white space, has considerable prominence. In Fig. 2 we have seen that, with ten other letters, the "A" lost its individual force, though neither position nor size was changed from that of Fig. 1. Any other of the ten letters in Fig. 2 could take the place of "A" in Fig. 1 and provide an equally strong contrast, but it is plain to be seen that not one of them, as combined in Fig. 2, has the force of the single character in Fig. 1.

In Fig. 2, the word "contrasting" is emphatic because of the contrast afforded by the background of white space against which it rests. The word, however, loses three-fourths of its force when placed with three similar lines in Fig. 3, where it blends into the mass of which it is a part.

That the number of emphasized words does not proportionately strengthen the effect, even though they are separated, is proved by reference to Fig. 6. Inversely, such emphasis seems to weaken the force which the space provides for intelli-

and white, with a gray background, and to make any line or portion stand out from the rest in a closely filled space, requires the use of heavier type for that line or portion. As a matter of fact, however, overemphasis has a tendency to throw words into the background rather than to force them into the foreground, which fact is in addition to a distracted condition produced in the mind of a reader which is quite analogous with that caused when a large number of people are attempting to talk to him at the same time.

The examples thus far presented illustrate contrast of tone—of black and white—but there is another kind of contrast, that is, difference in size. As stated in the opening article, when we were getting at the fundamentals of display, and

considering them briefly, a big thing is seen before a smaller thing, and at first sight is given more attention than a little thing. This is only natural. Furthermore, the larger is likely to be, and usually is, considered of greater importance at first glance than the little thing.

"First glances" are important. True, all our best friends may not have appealed to us at the start, but acquaintance served to bring out the good traits and endeared those friends to us. Likewise, all of us have been "stung" by some one who at the start impressed us greatly. We are not permitted close association with those with whom we come in contact in business, and we, or they, have no chance to wipe out the effects of a bad first impression. The salesman stands in this light, and display, in many respects, may be likened to the salesman, for in display we are always dealing with first impressions. Since our work in display is largely introductory we must, if we are to be successful, use that which will give instant and

STEAMER SINKS

BUT ALL ON BOARD ESCAPE IN THE LIFE-BOATS

THOUSANDS LOST

IN LARGE CARGO OF VENETIAN ART TREASURES

FIG. 7.

Things are big or little by comparison. In Japan a native five and one-half feet tall is big, but beside a Chicago patrolman he seems a pigmy. In type the same is true. Twenty-four point seems stronger by

contrast

when surrounded by eight-point than it does when surrounded by lines of eighteen-point. A comparison of Figs. 8 and 9 will prove the above contention true and should convince the most skeptical that display does not depend upon mere size of type alone, but upon contrast in size of type and between type and its background—white space. The greater the amount of white space in a design, the greater is the opportunity for contrast. When a page is filled with type of medium tone and equal size the balance of black and white gives an even gray tone.

FIG. 8.

Twenty-four point type seems far stronger by contrast

if it is surrounded by
eight-point type than
when forced to compete
with eighteen-point, as
may be seen by compar-
ing these two examples.

FIG. 9.

gent and proper display. This point, however, will be given further attention under the subject of "subordination," which will be taken up in the next article.

As a general rule, the introduction of a great many words or lines set in bold-face merely darkens the tone of the whole; besides, one can not be sure under such circumstances to which the eye will be attracted first. To obtain a contrast of black

forceful effect. Display, recognizing that size is proportionate to importance, makes good use of it in obtaining the proper sort of a first impression.

To show what display may do in the way of creating first impressions, and to demonstrate that smaller type does not receive attention until the larger has been read and accepted as the gist of the matter, Fig. 7 is shown. Stunts like that have

often been practiced successfully on the none too simple population of a city with the object of selling newspapers. Of course, such newspapers are "yellow," and advertisers who employ such tactics are stupid, for such deception must leave a sour taste. Nevertheless, the fact that it misleads is proof that the big lines are read and considered as the gist before the smaller ones are seen. As a usual thing, however, the use of such contrasts by newspapers is not identified with misleading statements, and we are therefore enabled to take the head-lines

Well-Made Stylish Footwear

We lead all manufacturers of the world in the production of well-made, serviceable and stylish shoes for men, women and children. All our modes are to be secured in the fashionable russets, patent leather, water-proof calf and vici kid.

A special reduction allowed on advance holiday orders.

FIG. 10.

as indexes which enable us to skim the contents of the edition for that which interests us most.

The secret of the contrast produced by big type is an open one. In the first place its very bigness makes it blacker—forty-eight point type of any font is blacker than eighteen-point of the same. The important thing, however, is that the eye first becomes adjusted to the letters most easily seen, the big letters, and, during that time, is blind to the smaller letters, which require a different and more trying focus. It is a fact, which any one may demonstrate to his own satisfaction, that while one is reading headings the subordinate matter set in smaller type is really indistinct. If this were not true a word in the smaller matter would oftener catch the attention when a reader glances carelessly over the display.

Like the contrast afforded by black and white, that provided by big and little is too valuable to abuse by overuse. Surely, among the display features in any form there is but one which should be the biggest. To make such feature instantly appear the largest and most important, other features must not be too nearly the same size. While twenty-four point stands out clearly and prominently above eight-point, its prominence is weakened materially when forced to compete with eighteen or twenty point (Fig. 8 and Fig. 9). Since contrast depends upon difference, obviously the greater the difference the greater the contrast; and, also, if there is little difference, there will not be enough contrast to count.

Comparative distances provide another form of contrast which comes under the head of white space, employed alike to interpret and attract. For example, in Fig. 10 the first line is farther from those which follow than they are from each other. While this upper line is no larger or blacker than those which follow, the fact that it is separated by wider space instantly suggests that it is the heading or title. Glancing at the bottom of this example, we find a group of two lines cut off from the rest by more than the regular space between the matter above. Such a division indicates a note or the beginning of a new subject, and the lines are manifestly emphasized by reason of their position. Furthermore, such spacing punctuates, and by providing a pause enables the reader to comprehend with greater assurance.

Space relations suggest more or less close connection. The very nearness of two lines in display suggests close association in meaning, as well as in position. Space between lines of type must naturally be considered as indicating their dependence or independence. The amount of that space must therefore be judged as equivalent to the degree of independence.

In later articles it will be shown how all these factors of display may be employed together for the attainment of effective results. Before that, however, it has seemed plain that we should learn the elements of contrast which it will be necessary for us to use and to demonstrate the emphasis obtainable from the marked dissimilarities of *black and white*, *big and little*, *comparative distances* and *different faces*, as explained briefly in the preceding article. Farther on, too, we will see that there are also contrasts of forms and other things which add effectiveness to type-display. Consideration of these is not at this time essential, and they may be taken up to better advantage when combined in an example involving other considerations.

We have found, therefore, that the principal elements of contrast are as follows: (1) Black and white; (2) Big and little; (3) Comparative distances in white space; (4) Different type-faces. While these are sufficient in themselves to enable the compositor or designer to build strong display effects in type-work, they should not be considered as discouraging the employment of other worthwhile elements, all of which have their proper places in display, as will be explained.

We learned at the start that display may function in two ways. It must first attract attention to the matter which is printed and then present that matter in such manner by interpretation as to enable the reader to comprehend it with speed, ease and certainty. In the use of contrast to attract attention, however, we must not allow ourselves to overlook certain obligations and restrictions. In the preceding article attention was given to the feature of unity. Good form and pleasing appearance will be discussed on the basis of the fundamental principles of design in articles which are to follow, and it will then be determined just what concessions are due those essentials to complete success in display.

There is danger that we may overlook the qualities of good form and pleasing appearance and that we may come to consider that if we catch the attention the copy itself will do the rest. As compositors we build upon sand if we depend on the copy to do any part that display itself may accomplish. If properly designed, type-display can retain agreeable attention and can influence the reader favorably by form and style, so that the copy may function in convincing the reader, as it must do if the printed advertising is to prove successful.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

FRANK CLARKE, New York city.—The booklet, printed in colors, from hand-cut linoleum blocks, is interesting indeed, and demonstrates the novel effects obtainable by this method.

MORRIS REISS PERRY, New York city.—Specimens are all exceptionally well composed, designed and displayed as well as printed. We have no suggestions to make which would of a certainty lead to any improvement.

CHARLES F. HOLMAN, Allentown, Pennsylvania.—We admire your Easter-greeting card very much indeed, the Gothic lettering being shown to excellent advantage on the heavy, rough, white hand-made stock.

RALPH K. POLK, St. Joseph, Missouri.—"A Prospectus of the Department of Printing" is a very pleasing booklet, printed and designed, as it should be, in high-class style. The cover-design is quite novel.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—The large display specimens for the Bank of Pittsburgh, the Montefiore Aid Society, and the Miller Saw-Trimmer Company, of your city, are excellent in design, typography and presswork.

CHARLES R. PAUL, Advertising Illustrations, Philadelphia, Pennsylvania.

Your new booklet, "The Use of Little Drawings," is interestingly arranged and well printed, and provides excellent argument in favor of the use of thumb-nail sketches.

SIMON TRUST, Pittsburgh, Pennsylvania.—Both the envelope and the announcement for the Miller Saw-Trimmer Company, issued to acquaint the trade with the appointment of Mr. Leaf, are excellent in every way. No suggestions for improvement occur to the writer.

SMITH-GRIEVE COMPANY, Kansas City, Missouri.—Printed *Punch* for April is admirably composed, made up and printed. It is, moreover, most interesting in text and an effective publication from an advertising standpoint. Our compliments to you on the enterprise and intelligence indicated by its excellence.

GEORGE F. TAENHOLM, Boston, Massachusetts.—Your announcement concerning the new location of your studio and your new telephone number is one of the most novel and clever things of like nature which we have seen for some months. The title-page is decidedly interesting in arrangement, and the lettering is of an individual, characterful style.

THEODORE T. MOORE, Lodi, California.—The small card for the Easter Monday Grand Ball is displayed and arranged to good advantage, and this is all the more commendable since it is a class of work which is usually over-displayed. The red employed for the

ornament and the rules of the border is a little too dark, and it does not have the required quality of brightness necessary to properly embellish the work.

THE GAZETTE PRINTING COMPANY, LIMITED, Montreal, Canada.—The booklet, "Saint Lambert," is delightfully pleasing, the artwork by Charles W. Simpson being worthy of especial praise. The line-drawings were reproduced with zinc etchings, which were printed in black over tint-plates printed in brown, the latter zincs being tooled out to permit the high lights to appear in buff, the color of the stock. Presswork is excellent throughout.

C. H. DEXTER & SONS, INCORPORATED, Windsor Locks, Connecticut.—The several motto-cards, printed from reverse zinc plates made from type-forms, some of which are in two colors, are striking and legible to a high degree. Good judgment was exercised in the selection of large sizes of bold types, as such forms, if used at all, are hung on the walls where they must be read at some distance. The copy, also, is interesting and quite cleverly written.

W. S. KENDALL COMPANY, Stockton, California.—Your letter-head is decidedly pleasing, and has the added advantage of being strong enough to be effective from a publicity standpoint as well. We have no suggestions to make which would result in improvement unless it be that the matter in the lower left-hand corner might be set in larger type. While the heading proper is quite strong enough, there is a chance that this matter in the lower corner might be overlooked.

THE HUGH STEPHENS PRINTING COMPANY, Jefferson City, Missouri.—The catalogue for the Waco Sash & Door Company, "Door and Window Screens," is a handsome publication. The outstanding good feature of the work is the high quality of the presswork, although the design of the cover, the border of which depicts flies crawling over a screen, is also worthy of much praise. Roughing added materially to the attractive effect produced by the pleasing colors and good printing.

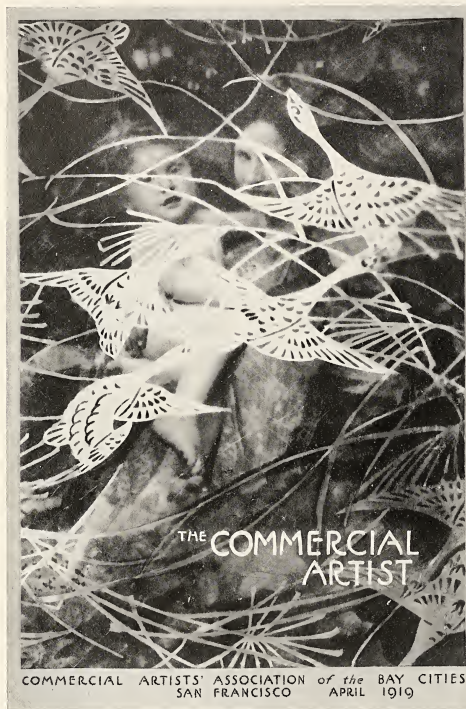
GORDON D. PURDY, Truro, Nova Scotia.—Commercial specimens done in New Canada are exceptionally well designed and composed. The display is lightened and reading made easier by the intelligent changing of measures, which fact also makes the forms more interesting in appearance. Taking into consideration the character of the forms and their treatment, we have no suggestions to make by way of improvement; in fact, we wish the same care and intelligence were manifest in all the specimens of printing which reach us.

LOED PRINTING COMPANY, Los Angeles, California.—Your new stationery forms, printed from hand-lettered designs, are quite striking, as well as pleasing. The fact that all the forms in use by your firm feature this design represents a value similar to that supplied by a trade-mark, if, indeed, stationery forms which have a general resemblance do not in themselves constitute a trade-mark. The two colors, brown and light blue on buff-colored, crash-finished bond stock of excellent quality, create in combination an effect of richness and quality.

THE MEAD STATIONERY COMPANY, Greenwich, Connecticut.—The April issue of your house-organ, *Convenience*, is well handled throughout. Had the purple used as the second and decorative color been somewhat lighter, the effect would have been more pleasing as well as illuminating. When cold colors, including purple, which may be warm or cold as it inclines toward red or blue, are employed for the decorative color they should be tints, as, in full tone, there is not sufficient distinction between them and the black.



Miniature reproduction of poster by Sam Harris, Los Angeles, California, shown here by courtesy of the *Traveler*, monthly publication of the Commercial Artists' Association of Southern California, a progressive and active organization, of which Mr. Harris is a member.



Cover-design from the orizon of the Commercial Artists' Association of the Bay Cities, San Francisco, California. It is from a decorative photograph by Laura Adams Armer, who specializes in this class of work.

ED L. RATHE, Charles City, Iowa.—The blotter, "Are you thinking of that job of printing?" would be better if lower-case instead of capitals had been used for the two display-lines which appear at the top, and if the paragraph of body-matter had been set in narrower measure so as to harmonize to better advantage with the shape of the blotter itself. We would also prefer to see the heading, quoted above, printed in red, rather than the large illustration. The red used is of the carmine variety, having a purplish cast, whereas reds should incline toward orange if the most agreeable harmony with black is to result. Blacks do not appear so dull with red having an orange hue.

F. D. CHAMBERLAIN, U. S. S. George Washington.—*The Hatchet*, daily paper published on days when the vessel was at sea, in the printing-office of the ship which has carried the President back and forth between America and France, is

really an admirable little publication. We have seen copies of *The Penny Bulletin*, published by the printers aboard the dread-naught Pennsylvania during the trip across, when it escorted the George Washington, and we feel that these publications should not only serve to keep the sailors and soldiers informed on the day's events but should prove valuable as keepsakes throughout the coming years.

B. B. TRUBY, Protection, Kansas.—You may feel proud of the success which attended your efforts in laying out the two-page advertisement which bears the imprint of The Post Print Shop. It is far and away better than the majority of similar bills, or advertisements, which come to this department. We imagine it taxed the type equipment of the plant to the limit, which makes its excellence all the more remarkable. Where prices are given in a special bargain sale bill of this character we like to see them emphasized as much as possible, for, from an advertising standpoint, the psychological suggestion is given that the offerings are bargains.

THE MILES & DRYER PRINTING COMPANY, Denver, Colorado.—The blotter, "Do You Claim This Flag?" is nicely designed and is also quite well displayed. It would be improved in the latter respect, however, if the imprint were in the outside panel and if the reference to the Victory Loan were set the full measure of the space between the flag and the right-hand side of the border which surrounds the inside panel. The colors used are quite satisfactory, but the presswork on the small type-matter is not as clear and sharp as it might be, although the blotter stock used would not permit of the best of workmanship in this respect.

J. M. PERRY, Waterbury, Connecticut.—The bill-head and card, printed after your layouts by the Mattatuck Press, of your city, are interestingly treated. Of course the solid mass of capitals, broken only by the word ornaments "and" and "of," the first used two times, is rather difficult to comprehend quickly, but, since there are few lines, this point is not of as great importance as though there were many. The form of the bill-head, on which the different operations in your work as a tuner and adjuster of pianos are listed, saves time making out bills. The same plan might be followed by other professional men whose items of service are likewise few in number.

WAGONER PRINTING COMPANY, Galesburg, Illinois.—The program-booklet for the exercises incident to the inauguration of the new president of Knox College is handsome and quite appropriate to the character of the occasion. There is hardly

The CASION PRESS Inc.
Designers, Engravers, Printers, Binders
TOLLEDO

Interesting treatment of business-card, hand-lettered by A. H. Aldrich, Toledo, Ohio. Originally printed in black and gray and reproduced here from electrotypes of the original plates.

sufficient variation in the size of type used for the various lines of the title-page and nothing stands out. It seems that the lines at the top, because of their importance, and since they constitute the subject of the work, should be enough larger than the other lines that they would be instantly recognized. The stock, the color of ink and the character of the typography combine to form an effect that is wholly agreeable to the eye.

HARRY W. LEGGETT, Ottawa, Ontario.—The letter-head for the Southam Press, Limited, printed in intaglio, after the hand-lettered design done by you, is handsome and dignified. It is, furthermore, thoroughly in keeping with the importance of that concern, one of the largest printing and publishing institutions in the Dominion of Canada, and a producer of high-class printing. The memorial-card for the Brothers Currier, printed in black and gold on lavender-colored Italian hand-made paper, also from one of your hand-lettered designs, is likewise excellent, while affording quite a departure from the usual run of such forms. Your package-label is reproduced herewith.

J. P. O'FREY, Hartington, Nebraska.—In general, the Easter-greeting folder sent out by you is attractive; the format, especially, is worthy of considerable praise. Slight changes would add to its effectiveness, however. The type-group and the tipped-on print of the chicken on the flap are too close to the fold, and the appearance would be better if these items were more nearly centered. Had your portrait been printed in dark brown to match the stock of the folder and the ink used for printing the type-matter of the tipped-on sentiment, the appearance would have been further improved, as the light red-orange used for printing the portrait strikes a discordant note with the other colors used, all of which are harmonious and pleasing.

THE CLEVELAND MILLING MACHINE COMPANY, Cleveland, Ohio.—It is a fact that your circular of specifications, "Universal and Plain Milling Machines," is a good example of the printing art. This is especially true from the standpoint of presswork, as the half-tone illustrations of the several machines are well printed in brown ink on dull-coated India tint stock. While typography is not at all out of the ordinary, it is satisfactory as to arrangement and is also quite legible. On the cover, or title-page, we are sure the effect would be made much more pleasing, without impairment of advertising effectiveness, if the two important display-lines were centered, in common with other lines and the trade-mark thereon, instead of being set flush to the left.

C. G. LANGLAND, Butterfield, Minnesota.—The specimens you have sent us are nicely printed, and are satisfactory in composition and design. We note that you adhere to simple forms, without attempt at fanciful arrangements, and this is a commendable feature. The only fault we have to find with any of the specimens of the collection is the use of Cheltenham Wide with Copperplate Gothic in the letter-head for The Stoutenburg Land Company. While it is not impossible to employ two styles of roman letters together in the same design with satisfactory results, we can say that no roman letter will harmonize with the block styles, of which general style Copperplate Gothic is a member, sufficiently to make the use

THE RONALDS PRESS & ADVERTISING AGENCY

Announce
A NEW PRINTING
& ADVERTISING
SERVICE



Cover-design from striking booklet announcing the establishment of The Ronalds Press at Montreal, Quebec, by C. C. Ronalds, formerly managing director of The Herald Press. The original is 8 by 11 inches in size and is printed throughout in black, red and light blue, slightly grayed, on white antique laid stock. The heavy outside border here shown in gray was the item in blue in the original. The stock used added materially to the pleasing effect.

HARRY W. LEGGETT *Printer*
No 39 PRIMROSE AVENUE
OTTAWA CANADA

For



Package-label hand-lettered and designed by Harry W. Leggett,
Ottawa, Ontario.

together of representatives of the two styles pleasing. Presswork is very good indeed, indicating care in make-ready and ink distribution.

STANDARD PRINTING COMPANY, Dunkirk, Ohio.—Presswork on your "Spend the 4th in Dunkirk" envelope is very poor indeed. It appears that little or no make-ready was done, and, as a consequence, it was necessary to flood the form with ink in order to print the letters. The result is a smeared and dirty product. To print envelopes properly it is essential that the tympan be built up at those points where there are fewer thicknesses of paper in the envelope. The red ink is quite poor, and it appears that the press was not properly cleaned after the preceding run, and that some of the blue became mixed with the red, deepening it considerably. Of all times that a bright red is required it is on Fourth of July printing, and on firecrackers, four illustrations of which appear in the borders.

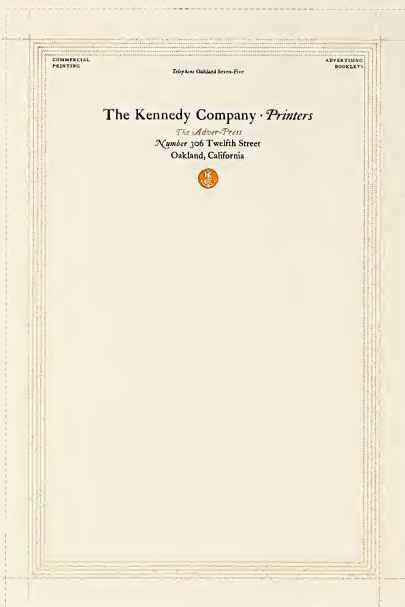
JOHN HARTENSTINE, Norristown, Pennsylvania.—Your card, "The Sign of a U. T. A. Printer," is attractively set in Bookman, the emblem of the organization harmonizing nicely

with that series of type. It does seem a little crowded, however, which suggests that some of the lines be set smaller to permit of somewhat wider space between the lines. The use of the capital "A" on the line with the initials "U. T. A." in the heading is a bit confusing, as it might suggest that all four letters are initials of the words forming the name of the organization. Of course you would not begin that second display-line with a lower-case letter, but the "A" could have been in lower-case if placed at the end of the first display-line, making it "The Sign of a." A little too much ink was carried, and, as a result, there is evidence of some smear on the front and offset on the back.

THE KENNEDY COMPANY, Oakland, California.—Typographically, and also from the standpoint of design, all the specimens you have sent us are of a high order of excellence. Your printing demonstrates the quite remarkable versatility of the Caslon series of type, as all the specimens, of which there is quite a variety, are done in that one series. Another feature of your work which is worthy of mention is the use to excellent advantage of a light bright blue for the decorative corner. Light yellow-green is also used in this respect to good effect. All in all, your work is excellent, and to demonstrate to others of our contributors just how good it is, your letter-head and business-card are reproduced.

THE KANSLEY PRESS, Dawson, Georgia.—The specimens received from you are good examples of average quality, which, while not being perfect in so far as fundamentals of design, harmony, style and display are concerned, are nevertheless satisfactory for the purposes intended, and must therefore be considered good printing. The color effect on the letter-head for the H. A. Petty Farm is not pleasing; the red used is a little too light to provide proper representation for the animals, and the green is too light to balance well with the red now in use, and would, if anything, be more so after changing the red. In some instances presswork is of a very good grade, but in others it is not so good, this being particularly true as regards the specimens printed on bond-paper. The portfolio of letters for the Nye Odorless Crematory Company is well handled in every respect and it merits high praise.

THE MARYVILLE TRIBUNE, Maryville, Missouri.—"The Souvenir Menu Program" for the Maryville Commercial Club is, in the main, a very attractive piece of printing. The inside pages are especially well treated, but the first page is weak in display, owing to the equal size of type used for the three main display features. While a certain amount of display, it is true, is secured by spacing these three features apart, something constituting the title should dominate pages of this character. Where the several points on a display page such as this are set in type of uniform size, the appearance is not so interesting as if the several features are given display in proportion to their relative importance. All in all, however, the workmanship



Letter-head by The Kennedy Company, Oakland, California. The rule border was in light yellow-orange in the original.

is good, and, in spite of the fact that we do not like the title-page for the reasons mentioned above, we must admit that it has a certain amount of character, which, of course, has a value in attracting attention.

CHARLES B. WADDELL, Grand Rapids, Michigan.—*Hum* is an interesting house-organ, and it should succeed admirably in advertising the

of the parts making up the design. Presswork, while not out of the ordinary, is satisfactory nevertheless; in fact, it is somewhat above the ordinary. We would prefer a variation of red, inclining toward orange, to the green used as the second and embellishing color. The green is too weak for the smaller lines of type and too strong for the rules of the border around the text pages. All in all, however, *Hum* is an excellent publication, worthy of considerable praise.

WILL A. BOKLAND, Flagler, Colorado.—Most of the specimens sent us are satisfactory. The cover of the booklet for the automobile association could be improved, however, in several ways. In contrast with the border, the type is too weak. Though it is weaker in tone than the border, you have printed it in a weaker color. The border and not the type, therefore, stands out. Considering the narrow shape of the page, you made a mistake in determining upon such wide margins, as these and the border made such inroads on your space that small, condensed type, entirely too small in proportion to the size of the page, and the importance of the lines, was made necessary.

JOHNSTON-AYRES COMPANY, San Francisco, California.—The large advertisement for the St. Francis Hotel is wholly admirable. Strong in display—and of such nature as to hold its own, or dominate, on any page on which it is placed—it is yet wholly inviting to the eye, and suggests cleanliness and the open air in sunshine as we did not imagine typography and illustration could do. The light

tone of the illustration is largely responsible for this, but we doubt whether it would have the same suggestive value if the type and border were made to match the tone of the picture. Before we go too far, however, let us also give white space its due, as it, as well as the other admirable features, is responsible for the exceptional qualities of this notable advertisement.

We can give constructive criticism only when there is something faulty in the construction of that which is presented to us—that something faulty is not present in this advertisement, so far as we are able to determine.

YE OLIVE LEAF PRESS, Los Angeles, California.—There are rather too many parts, or features of attraction, in the blotter sent us, which is printed in a blue tint, red and black. Had the triangular corner pieces, printed in red at the four corners of the card, in imitation of the leather corners on blank books, been eliminated, the border around the type-matter made larger, with equal margins all around, and the type made larger throughout, with the greater amount of white space then possible nicely distributed around the lines of

type, a much more effective design would have resulted. Making up the small panel around the words "Printing for the Business Man" required considerable time and does not add anything to the appearance, legibility or advertising effectiveness of the blotter. Fortunately, the best work is the simplest, and, as such, the



Business-card of The Kennedy Company. The trade-mark in the original was printed in a bright blue tint, type-matter and border in black.

H. A. Thoren Printing Company. The lettering on the cover, especially that section embracing the name of the firm, location, etc., is not as legible as it should be, and we are not sure that the busy bee idea, illustrated by bees flying from and into the hive, could be carried out as satisfactorily with a less complex arrangement

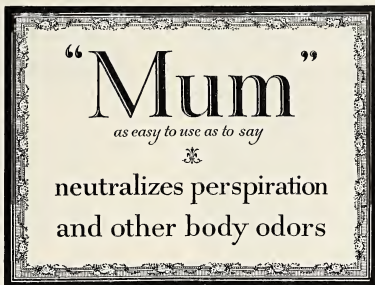
most quickly and economically produced. The styles of typography characterized by much of a decorative nature have given way during recent years to the more sensible and simple forms.

DENNIS & LEE MAN, Mineral Wells, Texas.—Probably the most pleasing feature in your new stationery forms is the color combination in which they are printed. Light gray for the border and deep blue for the type-matter show up to excellent advantage on the gray stock used. The envelope is not so satisfactory in design as the letter-head, although credit is due you for a certain amount of novelty by which it is characterized. The business-card, which you printed on a cheap grade of rather dark blue cover-stock, does not create a quality effect. Furthermore, the red used for printing the panel border is stronger in tone than the rather light green used for the type-matter, and, as a consequence, the border stands out instead of the type. The green is entirely too weak, especially since some of the type is rather small, and the combination of the green ink with the blue stock is not pleasing. The red has been darkened considerably by being printed on the blue stock. When printing light colors upon dark stocks, success can be attained only by the use of stiff, opaque job-inks which will not soak into the stock.

The American Organist, New York City.—In general, your publication is quite satisfactory, especially in so far as its physical appearance is concerned, the only basis on which we feel competent to judge. We do not like the wide-spaced running heads which are made up of the title of the article on the same page, or the fact that the title of the publication and page numbers, the usual copy for running heads, are at the bottom of the pages, inside rules, instead of at the top. The type used for the text-matter is of a legible style. The headings for the articles are letter-spaced as a rule, and this practice should be avoided, as letter-spacing to excess affects legibility, and it also creates a displeasing appearance by breaking up the tone and making the effect of the white space and type spotty. The rules above and below the headings crowd the type too closely. While the cover is quite characterful and wholly satisfactory, we believe it would have greater strength and make the magazine appear of greater importance if the items thereof were balanced from the center and surrounded by a good border. Presswork is of a very good grade, the half-tones being especially well printed.

THE EVERETT PRESS, INCORPORATED, Boston, Massachusetts.—The *In-B-Tween Times* is one of the most novel house-organs we have ever seen. It is surely a vest-pocket edition, the pages being only 2 by 4 inches in size. While effect and novelty were probably considered the most desirable features in the design of the cover, the arrangement of the lines and the decorative features are a little complex, but the main line, "In-B-Tween," running diagonally across the page from the lower left-hand corner to the upper right-hand corner, is sufficiently prominent. Perhaps, too, the cover follows out the style of the label on the cigar-boxes holding "In-B-Tween" cigars, as this little paper, we understand, is published in the interests of the firm which manufactures them. It really scores high in all respects, in copy as well as general make-up. The *Herald News* is another clever house-organ handled by you which is worthy of high praise, but which, unlike the other, follows convention more closely. Your own organ, *The*

Everett House-Organ, is likewise interesting in format and text, as well as being especially well handled from the standpoints of typography and presswork. It should prove good publicity.



Display-card designed by Harvey Hopkins Dunn, Aeolian Hall, New York City. The individual character of this card is reflected in all items of "Mum" advertising, display advertisements of which are running in the national magazines. The entire campaign is being handled by the John O. Powers Company, a New York City advertising agency.

Quality

is the term used by THE INLAND PRINTER
in commenting on recent work by

THE RECORD COMPANY
SAINT AUGUSTINE
FLORIDA

"THE product of The Record Company has always been representative of a high quality. Notable among the examples has received the large brochure, 'The Golf Links of Florida's East Coast.' The cover suggests both quality and dignity, and should therefore appeal strongly to the class of people to whom it was doubtless sent. The text pages and the advertising inserted throughout, are practically uniformly set in Canon and further carry out the suggestion of quality created by the cover. The presswork on the half-tones, of which there are many, and type matter are excellent throughout. 'The Beautiful Grounds Book,' and 'Silver Lake Estates,' are likewise representative of the best quality and should convince buyers of printing in your section that they can get nothing by going elsewhere for their high-grade printing. The advertisements of the Florida Citrus Exchange are of excellent quality, typography, illustration and white space being skillfully employed in combination to form a most effective appeal."

[The *Inland Printer* is the leading trade journal of the world in the printing and allied industries.]

THE RECORD COMPANY
Quality Printers : St. Augustine, Fla.

Attractive blotter arrangement by Howard Van Siver, with The Record Company, St. Augustine, Florida. A commendatory review of the company's work in "the leading trade journal of the world in the printing and allied industries" is turned to good use in advertising the quality of The Record Company's workmanship, which is worthy of much praise.

The Denison Bulletin, Denison, Iowa.—The blotter for April, a copy of which has been sent us, is most interesting, and is exceptionally well handled from a mechanical standpoint. However,


we would have preferred to see Cheltenham Bold of regular shape used for the text-matter instead of the condensed; by using a size smaller in body of the former than the latter, no more space would be required. While the height of the letters in the regular shape of one size smaller body would not be so great as the condensed, the width would be greater, and the letters would be larger as a whole and more legible. There is little excuse for condensed types, at least outside large display-lines, as the point made above—that one size smaller of body will provide equally large and more legible letters—will be found true in most series of type which are cast in condensed and regular shapes. A feature of this blotter which we consider worthy of being passed on to others of our readers is that the paper's publication dates are printed in red instead of the Sunday and holiday dates, as is customary. The red-orange used, however, is a little dull; the use of a somewhat tacker ink, and more of it, would have

made the color better, as blotter stock absorbs considerable printing-ink as well as writing-fluid.

HOWARD VAN SIVER, St. Augustine, Florida.—The blotter, "Quality," reproduced herewith, is decidedly pleasing. The fact that the customer admired the display-card for the recital, which was severely criticized in this department in the April issue, proves nothing. J. J. Guthrie, Galveston, Texas, could send you samples of an announcement-card which he set for a recital recently, and will also give you a sample of what the customer made him do in the way of a reciting. One must, of course, cater to the desires of his customers, but that does not mean that the customer's ideas are better than the printer's, who, if he is a good printer, as you are, has something more than mere personal whims upon which to base his work. You will get as many ideas as there are customers, if you leave it to them, but you will find a greater unanimity among compositors like yourself. The explanation given in your latest letter excuses you for the faults found in the display-card, although, of course, the conditions governing its use do not make it good display in the strict sense of the term. One can read announcements where there is no display, as he can those which are overdisplayed, but the greatest satisfaction to the reader and the best results to the advertiser accrue when display is handled in such way that the big points are grasped at a glance, without distraction afforded by minor points overemphasized.

GEORGE O. MCCARTHY, Hartington, Nebraska.—Most of the specimens are very good, although there is a tendency to strive for decorative effects, which sometimes leads you too far. As a rule, however, the decorative features employed strengthen the effect and are appropriate, and these simpler forms are the best of your work. We note in some instances the use of three colors where two would be better—and would cost less. We also suggest that you get away from the practice of using large geometric squares to fill out vacant space and as units in border arrangements. Such square black units are exceptionally strong in attractive force, and, unless printed in very subdued colors, detract from the prominence of any type used in combination. Another point, when using gold ink, be sure that the nature of the type, or illustrations,

Pictorial Persuasion




The Rotogravure

The Chicago Tribune

THE WORLD'S GREATEST NEWSPAPER

Pictorial Persuasion

The Rotogravure as an Advertising Medium



Prepared by
The Chicago Tribune.

THE WORLD'S GREATEST NEWSPAPER
PUBLISHED DAILY

Doubtless one of the most notable examples of printed advertising produced in Chicago recently is the book from which the cover and title-page, shown above, have been reproduced. It was originated, designed and printed by the Burnett & Weinberger Company, Chicago, Illinois, to promulgate the advertising advantages afforded by the rotogravure section of the *Chicago Sunday Tribune*. In order to accommodate actual demonstration pages from the rotogravure section as tip-ons the size of this book is necessarily large, being 14 by 20 inches. This suggests bigness and importance, and is therefore valuable. In the first part, actual news illustration

pages from the *Tribune* are tipped, while characteristic advertising pages are given like treatment on succeeding left-hand pages, the right-hand pages facing these being devoted to text concerning the particular type of advertising shown opposite. These text-pages are printed after the fashion of the page shown below. The border of the cover was printed in blue and the lettering in yellow on heavy blue cover-stock, the lettering being embossed. The illustration was printed in orange and black on smooth buff stock and then tipped into the panel on the cover. The title-page was printed in dark brown and light brown on the antique buff stock used for the text.

and the color of the stock are such that the gold will stand out and provide the necessary contrast essential to clear visualization. Remember, effectiveness is not dependent on the number of colors used. While admitting the great advantages which accrue from the reasonable use of colors in printing, it is a fact that when color is overused the result is just the opposite.

The Bamberg Herald, Bamberg, South Carolina.—The colors used for printing your letter-head are quite harmonious enough, so far as that goes, but they are not used to the best effect. We believe, however, if the tint background plate representing the sunrise had been printed in a tint of the green, the appearance of the heading would be better, but, of course, green would not represent sunrise more truly than the dull buff you employed. However, such tint-blocks are not necessarily used to give an actual pictorial effect, but, rather, for their decorative value, in which sense any color which fits in well with the other color, or colors, must be considered satisfactory. As a matter of fact, such backgrounds have little value, and it is decidedly questionable whether the expense incurred for the extra impression, etc., is returned in any added effectiveness of the work. The opinion

Package and Product Display



THIS Yellow page is an unique example of the use of Chicago Tribune Rotogravure in displaying the package and product with distinction. There is not another medium which would make possible the presentation of the pulverized and ground coffees as they appear here. However fine a ballpoint were used, the screen would conflict with the fine details of the set coffee and the distinction would be lost. The illustration shows the coffee as it really is, nothing other than actual samples could portray the differences in the cut coffee and whole bean. The panel, at top, tells the story in a few words. Similar treatment might be given to canned goods, fabrics, flowers or related products, upholstery, and almost anything with a distinctive surface or mass consistency. To familiarize your label, package or product to "eye over" a definite idea of distinctive difference, change or individuality, send for a sample of the CHICAGO TRIBUNE, reaching one family in every five in the Chicago Territory—Illinois, Indiana, Iowa, Michigan and Wisconsin. Certain of being seen, and definitely and clearly presented, they are sure of being remembered. And the pages make display material for counters or windows that dealers welcome. If you have a product difficult of presentation because of mechanical differences in reproduction, give THE CHICAGO TRIBUNE Rotogravure your consideration, study it, and see if it will in a measure solve your advertising problem.

of this writer is that the heading would have been better in the two colors, green and red, and better still if the green were changed to black. Further, we would set the main line straight, rather than curved, a style of composition which has deserved being shelved, and we would place the two minor groups, which, in your design, crowd the main display, in the corners.

J. J. GUTHRIE, Galveston, Texas.—That one can not consider the opinions of customers seriously, though, of course, they must be given what they want, is emphasized by a comparison of the two announcement-cards for the Piano Recital of Miss Leath Horcker. Your original setting, which was rejected, while not as good as it might be, is far and away superior to the resetting done in accordance with the customer's orders. This resetting in an extended block letter, between the several lines of which there is little variation in size, and consequently poor emphasis, is also characterized by a bulky, ungraceful contour, which is not at all pleasing. It is really a very poor job. Your original setting is shapely, interesting and effective through good display, and it has style, something the other does not possess. Our only suggestion for improving your setting would be to use roman instead of italic capitals for the main display-line.

imbued with the idea that the company will provide him with first-class composition, as it is intended that he should be. An honest attempt is made to get the reader interested in well-printed material as shown the slovenly sort, and that is one of the fine things that printers' publicity matter can always do. But there is some other material in *Lin-o-Prints* that might just as well be eliminated, it seems to me. For instance, in telling of the birth of this little magazine, the editor says:

***** he (the boss) exacted a solemn promise and made me swear on a stack of Bibles that I would rack my versatile brain for some humorous thoughts for this issue so that I might wrench a smile from some of the readers of this little paper."

And then a little later on, this: "If you see anything in this little paper of ours that sounds funny or looks funny—laugh. And if you don't—laugh anyway, because, if we remember right, it is said: 'Laugh and the world laughs with you—cry and you cry alone.'"

I wonder if these editorial comments at the very outset do not convey a misguided idea of the purpose of the publication. Certainly the editor of *Lin-o-Prints* doesn't intend to make his readers believe that he expects to send them regularly a little humorous magazine and that he can get all of his readers in a good humor by telling them that they are expected to laugh, whether or no. In fact, they find little to laugh or smile about, but they do find some worth-while things relating to composition and printing, interest in which does not include a smile even.

The editor of this department does not object to humor, if it is good humor, in a house-organ. He is a firm believer in a smile on the face of a sales agent, but it must be remembered that the salesman must bear a smile that is genuine, bona-fide and infectious—not a manufactured smirk. So with the pleasant frame of mind that it is intended to arouse in the reader of a sales publication. That feeling, we believe, can't be aroused by force. I claim to be no authority on the subject of humor, yet we will all agree that humor is a most elusive thing and requires care in its writing or selection, if it is to be effective.

Not long ago I came across a business man reading a house-organ. "What do you think of that magazine?" I asked.

"I get some mighty good ideas about printing from it," he replied. "But it has a lot of stale jokes that I usually find it best to skip."



printed in brown ink from a buff-colored enameled stock of good quality.

"Imprint."

No small number of printing concerns tell in their publicity material of the "service" they are able to render. They emphasize this service persistently, but often vaguely. In fact, the very vagueness that the term "service" carries with it now has caused it to lose much of its real meaning. The

Hugh Stephens Printing Company, Jefferson City, Missouri, however, when it talks of service in the April number of its house-organ, *Imprint*, leaves nothing to the imagination, but in a concrete way shows how its organization gives material aid on matters relating to printing and publication that is valuable. For instance, this company makes a specialty, among other things, of publishing college annuals. Publicity is given to the fact that in this connection the company issues a ninety-eight page portfolio, which covers every angle of the production of year-books. It tells how to get subscriptions, how to collect fees and dues, how to sell advertising space, how to keep financial records, how to audit accounts, how to write advertising copy, how to secure publicity for the annual, how to manage a beauty contest, how to design and lay out the book and get photographs in on time, how to order engravings, how to check proofs, how to prepare editorial copy, how to cooperate with college faculties, how to handle all routine financial and editorial matters.



These things are enumerated here as an example of how something tangible and definite can be made out of advertising service that a printing firm is equipped to give. It is a clear exposition of what aid, or service, this particular company is able to give to this one phase of printing. Why would not a similar treatment of this matter of service be applicable to all other forms of printing when printers call the attention of prospective customers to the service that goes with printing?

The April issue of *Imprint* contains some excellent color photographs, including reproductions of several college annuals that the company has printed. The publication's cover-page is reproduced in half-tone on the preceding page (Fig. 3).

"The Totem."

April saw the first issue of the *Totem*, a new house-organ issued by the Maqua Company, of Schenectady New York, a large firm that does printing, engraving and binding for the electrical industry. A half-tone print of the company's building, which is tipped in on the inside of the front cover of the magazine, gives an excellent idea of the size and construction of the plant, as well as the abundant light and air, and the attractive environment.

For a first issue, *Totem* comes very near hitting the mark squarely as a house-organ. That the company realizes the value of such a publication and also understands the purposes for which it may be used, is plainly shown by the preface, from which we quote these interesting paragraphs:

"As advertising in all of its varied forms is becoming this great nation's most vital medium of expression, printing becomes more and still more important as a legitimate vehicle for the expression of thoughts which bring into closer relationship the maker and the consumer of any commodity, and for the establishment of a more cordial and lasting relationship between the employer and employee. It is with this in mind that we issue this publication. We do not aspire to any great achievement from a literary standpoint, but we do hope to give expression to our deep appreciation of those individuals in the great electrical corporations with whom we have had the privilege of serving for the last decade. We have enjoyed working with you and hope to do greater and still greater things for you.

"To our belated customers we hope that our activities and efforts as expressed in this publication will lead to an early and equally profitable and pleasant friendship.

"To our employees, to whose loyalty and cooperation we attribute much of our success in the past, we say: Let us go on and on and on, doing whatever is given to us to do in that

spirit of good fellowship which has been so inspiring and beneficial throughout the years that have passed."

Totem bids fair, judging from the standard of the initial number, to become just such an agency as the company sets forth as its desire. It is characterized by good printing and excellent typographical arrangement. As an example, see the front cover-design reproduced here (Fig. 4). In fact, we find little which is worth while criticizing from the view-point of printing or contents. There is an article of some length, four pages in fact, printed in six-point, devoted to a description

of the plant and its departments that is rather forbidding to read. It possibly would have been better had this article been run in instalments. Something of the possibilities of the plant is shown in the description, illustrated by some photographs of specimens, of an electric fan advertising campaign, the printing for which was done by the Maqua Company. There is also a double-page spread of photographs of men from the company in national service, a tribute to the work of the superintendent of the plant, a page of interior views of the establishment, and other features — all of which mark the magazine as a well-edited and well-conceived publication. It should meet with much deserved success.

Handling the Inquiry.

No matter what field of writing it is, the modern tendency is to get away from the formal, stilted, meaningless style of expression so long in vogue. About the only form of writing that has not been affected by this tendency to any great extent is the business letter. In a copyrighted article, issued in pamphlet form by the Mortimer Company, Ltd., of Montreal, Louis Victor

Eytinge deals some telling blows against the old-fashioned, uninspiring, dead form of writing found in the average letter issuing from the offices of a business concern. The title of the article is "Handling the Inquiry." It is an excellent bit of work and the business man who can not extract from it new ideas that will enable him to increase the worth and value of his sales letters must be one of those who are beyond all help. The criticism of the present-day letter intended to get business is of the right sort — it is constructive criticism. The author tells not merely where and how such letters are wrong and prove to be failures, but he gives definite and concrete suggestions on how to improve letters of this character and why the changes will undoubtedly bring greater results.

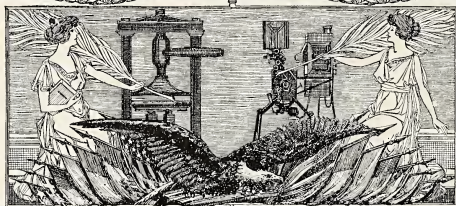
The Mortimer Company has done much in the way of service to the business concerns which it serves. Few of its publications will rank higher than this one written by Mr. Eytinge, who also prepared a number of the others.



*And they passed
Each the symbol of his household
Of the north, east, and heaven.
—LONGFELLOW*

Copyright 1919 by
THE MAQUA COMPANY
SCHENECTADY, NEW YORK

FIG. 4.



Presented to
Inland Printer

In recognition of patriotic services for the United States during the period of its participation in the great war for Universal Democracy. The splendid morale of the people, upon which rested the success of the Army and Navy, was in no small measure due to the co-operation of the advertising profession.

UNITED STATES GOVERNMENT
Committee on Public Information



Wm. L. Rugg Chairman

Wm. L. Rugg Secretary of State

Wm. L. Rugg Secretary of War

Wm. L. Rugg Secretary of the Navy

Carl Byoir Associate Chairman
Domestic Section

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Meeting Competition by Specialization.

"There is a certain amount of printing in every community and it is not possible to increase it to a marked extent," says the pessimist who has been in business a few, or many, years and has been trying to get his share of this certain amount of work by competition in price.

It is true that there is at present a certain amount of available work in each community, but that work is based upon the present knowledge of that community as to the use of printing as a labor-saver and a business facility — and its value as advertising. But within the past four years there has been a tremendous growth in the use of printing to save manual labor in the office, the factory, the store, and on the farm.

In fact, there is enough of one kind of printing in the average community to keep one printer busy enough to make good money. It is surprising how big a volume of one class of printing (actual and prospective) there is even in a small community.

For example: A printer in a Western town found that the bulk of the miscellaneous business was going to his competitor on price — prices that he did not consider profitable. He therefore looked around and found that the town lay in the midst of a rich farming district in which there were a number of successful and prosperous farmers and farm owners. He then prepared several neat card-index forms for keeping farm records, samples of good letter-headings and envelopes, and a booklet on the use of printing by farmers to establish their standing as business men and to save clerical labor. These he sent to all the farmers on the rural mail-routes centering in his town, with the result that the orders received were sufficient to convince him that farmers' printing as a specialty would be profitable. He cultivated it and ceased to compete for the work around town, merely taking such as came to him at his price (and strange to say, that was more than when he hunted for it). In two years he had established a fine business in farmers' printing, and in addition this had led to the handling of filing cases, desks and similar goods, the orders for which had previously gone to the mail-order houses.

What one man has done others can do. There are hundreds of opportunities for specializing in communities where there seems to be hardly enough printing to go around at competitive prices now.

Get the Best.

There is one safe guide in buying machinery, material or labor — "Get the Best." It is not a question as to what it costs so much as a question of what it does.

This does not mean that we consider any one machine, or any one brand of material, as the best for all purposes, because we do not. This is the mistake so many printers make; they try to buy an all-around machine, or to get an all-around ink

or paper. There is no such thing; but there is always the best for the purpose in hand — the one machine, or paper, or ink, or other material that will give the best results with the minimum of labor, because the other fellow has put his brains and labor in it to make it the best for that very purpose.

If you are doing a large amount of black half-tone work and an occasional job of color, the question of ink distribution is of much more importance to you than that of easy wash-up and quick change of rollers. If you are running a large number of short runs of good work requiring careful make-ready, the question of speed is of far less importance than the ease of handling the adjustments of the machine and rapid setting of the ink-fountain. On the other hand, if you are running long editions of ordinary work the question of speed is paramount, and a little more trouble in make-ready is of no real importance in the choice of machines.

It is the same in buying paper or ink. The paper that requires running slowly with special ink is fit only for the short run where the make-ready is the principal part of the job, while the ink that requires slip-sheeting is a drawback to rapid production even though its color and effect after drying are far superior to many others.

To buy the best, then, it seems that it is absolutely necessary for the printer to know the use to which it is to be put. This calls attention to one of the big mistakes of printer-buyers, that of buying according to price and of buying large quantities of paper and ink to get prices without any actual knowledge of the work upon which it is to be used. Many a time when two cents a pound have been saved on coated paper, four cents have been spent in trying to make the cuts print on it; or when there has been a big saving in the price of ink the cost of the job has been made higher to an amount in excess of the saving by the necessity of slip-sheeting because the ink did not take kindly to the paper used.

Recently we heard a printer say, "I do not print any job for which I am not allowed to decide upon the brand of paper and ink to be used, and where I am not allowed to approve the engravings." This seems to be drastic, it is so far from the old way of doing things in the printing business, but who can say that it is not the best way to secure results? The man who said it is noted all over the United States for the quality of his productions, and has made money in the printing business.

There is an old saying that "the best is the cheapest in the end," and the experience of many printers who have tried to reduce cost by buying cheaper paper and ink, and hiring cheaper labor, is proof that it is true.

This question of labor is a live one now and there is just one word to be said about it — the best is the cheapest. There is nothing more costly than cheap labor. Now do not understand us to say that we recommend the hiring of an expert pressman to feed a job-press because we want to print a good job on it; but we do say that it is the part of wisdom, and

cheaper in the end, to have an expert pressman, to whom the feeders are responsible, in charge of the job-presses. And it is less costly to have an expert feeder at higher cost than a learner for nothing, when you are trying to turn out work that will make permanent customers.

Possibly you may consider this article somewhat rambling, because we have tried to impress the lesson from as many angles as possible. And that lesson is this: Everything now costs more than ever before, and there is a decided tendency to cut quality a little to keep the price down; but to yield to this cheapening tendency will only prove its delusion and cost you more in the end. It is better to pay a little more than the market rate (if necessary) and get the very best for the purpose and thereby really reduce the final cost than to save in first cost and find the final cost so much greater that it results in a loss.

Speed Up Your Production.

The only cure for destruction is production. For the last four years and more the world has been given a demonstration on a colossal scale of the possibilities of organized destruction. The work of a century, at least, has been completely wiped out. There is no way to restore even a small part of this vast amount of wealth and property that has been destroyed except by recreating it.

The actual needs of business and the normal growth of civilization have absorbed all the facilities of the world previous to this orgy of destruction, and it is to be presumed that the demand for recreating the property demolished and wiped out by the war will come as an extra or increased demand that must be met by extra or increased production on the part of the manufacturing industries of the civilized nations and the education in efficiency of the partially civilized.

This great task will call for more printing than has ever been produced before, and for its delivery in less time than has ever been allowed before for a similar or less amount of production. There is only one answer to this demand and that is "Speed up your production." While there may be some additional printing-plants established beyond the normal and natural increase, these will not be in proportion to the demand, and the number of workmen will certainly not increase in anything like the proportion that will be required if we stick to present methods and speed of production.

There will be improved machinery, but it will come gradually; it must be built to fit the need and it will take some time to discover and determine just what that need will be. So the whole thing comes down to the first proposition, "You must speed up your production."

How shall it be done? That is a logical question, and we shall endeavor to answer it in the light of the knowledge gained from a careful survey of the present printing conditions.

According to the "Composite Statement of Cost of Production for 1917," issued by the United Typothetae of America, and according to several local district reports to which we have had access, the average percentage of productive or sold time in the printing-offices of the United States has been considerably less than two-thirds of what it might have been if every hour had been utilized and made salable. In addition to this, the records show that the amount of production per hour has been far below the theoretical possibility.

Here is the starting point for the speeding up. There is no doubt that mismanagement has much to do with the small percentage of productive time and that there will be a big improvement here when the printers wake up to the big possibilities that are presented by the reconstruction and reorganization of the world that is now going on. But this will not be enough. The machinery must be speeded up to its limit—the limit at which it will do perfect work. The majority of printing machinery is not being run to its limit of speed, for various reasons. Perhaps it is not placed properly,

has not a secure foundation, is not kept in condition, is short of power, is in the hands of men who do not know how or are afraid to run it right. These and many other reasons hold down production.

The production must be increased by standardization, which will allow more rapid production through the quicker handling and the doubling up that always accompanies standardized sizes, weights, colors, shapes, folds and styles. This does not mean a coming down to the drab, gray, featureless making of all printing alike, but it does mean the cutting out of lots of freak shapes and styles that require special and time-killing tinkering to get right and which delay the orderly procession of other work through the plant.

Production must be increased by the reorganization of the out-of-date plants with new men, methods and machinery. This will possibly put a few old-timers in the discard and a lot of machinery in the junk pile, but it will result in a big saving of labor and a reduction of cost of production as well as a speeding up.

The new condition of things is already bringing a big increase in the amount of printing called for, though the real reconstruction business has not yet started. The impossibility of getting enough labor to go on in the old way is already evident. What will it be when the real demand comes?

There is but little possibility of a great reduction in the cost of the equipment needed to modernize the printing-plants of the country, and less possibility of the reduction of wages to a prewar basis. Therefore, the printers who carefully study their plants now and make preparations to secure as nearly one hundred per cent production in time and product as possible will be the ones who will get their money back, with a profit such as they never dreamed was in the business.

Sit down and figure out how much you could afford to spend for improvements that will give you, say, ninety per cent productive time with an increase of at least ten per cent in the amount of product per hour. This is possible under proper conditions. Do not say that you have never seen any one get it, but work out the details of how you can get it when the market for printing is so good that you can select the class of work and the customers for whom you will work. It is here—for the man who is ready for it.

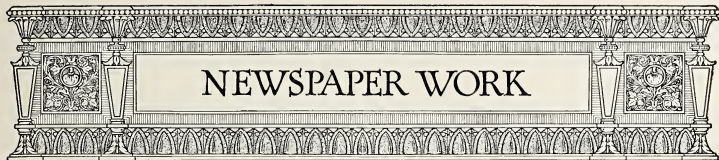
Handling Ruled Blanks.

Every printer is called upon at times to produce ruled blanks of a more or less complicated nature with printed headings; and every printer who has attempted to set the form to fit the ruling knows just what a task it is and how difficult it is to relock the form after opening it in order to make a correction of the register.

One of the first remedies for this and one that reduces the difficulty of the composition considerably is to have all the blanks ruled on the point system. All up-to-date rulers now have pens spaced on the point system for the faint lines, and can set the down liners on the same standard if ordered to do so by the printer.

But one of the methods that relieves the printer of most of his difficulty without increasing that of the ruler (if the printer does his work carefully) is to set the entire job on the point system, being careful that the sticks are set so that there will not be a constant gain in a large number of columns because of loose measures, and then to print the job before ruling.

A little coöperation between the printer and the ruler in such cases is sure to result in easier work and more profit for both. The printer saves all the work of fitting the job on press, and the binder saves the trouble of laying the work out to measure, having the printed guide to work by. We have seen fully twenty-five per cent of the total time saved on jobs of this character, especially where there was a large number of lines that fitted close to the ruling and a number of stops.



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

Crying Need for Apprentices.

There is more and more trouble in store for the employing printer and publisher unless apprentices are started in the art preservative, and at once. We have observed this tendency to demoralization of printing forces for some time and have warned and argued against it, but it seems the crisis is approaching faster than anticipated, regardless of the fact that thousands of returning soldiers are printers. Either the returning soldiers are not caring to continue as printers, if they were such before the war, or they find other fields more promising. The situation now is not so much a matter of wage scales as of help at any price. The competition for men in the printing-trades is adjusting itself in one way, however, and that is in killing off papers and printing-plants by scores in every State. When enough of them are eliminated by death, people will be driven by inconvenience and high prices of printing to the use of subterfuges and makeshifts that will answer. Mimeograph and duplicating outfits and typewriter girls will provide what the printing-trades will fail to handle. Art and science in the production of beautiful and useful printing materials will suffer, but business will go on using what it has to have, no matter how it gets it.

We must, therefore, believe that the tendency to limit and disregard the starting of apprentices in this great branch of human endeavor is a mistake that will react and be visited upon our children and children's children, even unto the third and fourth generation.

Higher Rates Must Be Adopted.

The subscription price of \$2 a year for weekly papers is no longer a matter of contemplation or doubt—it is a necessity and a fact everywhere if publishers are to keep step with the times. The price of print-paper, which doubled during the war, was the first excuse, but it now proves to have been only the first—and mildest. Dollars are worth only half what they were five or six years ago. To this fact more than any other is due the necessity of raising the subscription price to \$2 per year, or more. Wage scales are jumping, even in country shops, to double their former standard. The \$15 printer is now no more, and in a majority of larger country shops the \$30 man is the rule. Thus, a country paper of two thousand circulation at \$1.50 per year, taking in the whole amount due on subscription, would collect \$3,000. Two dollars per year would increase this \$1,000. The increased wage of one man will eat up \$780 of that amount, while that of the office boy will take the balance. The front-office force takes the same advance in cost, while the materials that make all business possible are on the highest level ever known.

On any basis that can be figured at this time, \$2 a year is barely enough for the paper that heretofore sold at \$1.50 a year. Within the county, possibly, it can go on at that figure—

beyond the county it can go at any figure the publisher demands. The \$1.50 of the subscriber five years ago was like a five-dollar bill compared to the \$2 he should be asked to pay now—and yet thousands of publishers all over the country are failing to see the danger to their business and refuse to take warning and act in time. Why? Dogmatic persistency in the old ways of doing business, or a hate of change that might please or even meet a competitor's wishes. That is all, in many cases. The facts are here—arrived months ago—that demand the raise to a higher rate. We are not trying to prophesy or forecast, but the light of progress is plain in one direction only, and that is toward higher prices for newspaper subscriptions. We have the evidence of hundreds of publishers who have put the raise across, testifying to the success of the change, and there is discouragement coming strong for those who do not do so at once.

Try a Weekly Conference.

"The trouble with Mr. Blank is that he does not get along with his help. He looks on his printers as though they should know all about their jobs and go ahead with everything according to his ideas without any suggestions from him. If work is rushing them to death he never raises a hand to help them in the back office, but fusses and frets because they do not strike twelve just when the clock does."

And in that observation of one employing newspaper man concerning another there is a definite sermon that applies mightily just now, when help is scarce and wages are "away up yonder."

When most of us who are now running our own businesses were apprentices in country newspaper shops, we got wages that were less than half what we are paying others now; and, perhaps, the boss then found it just as hard or even more difficult to pay those wages, but he did not find it half so hard to get help and keep it as he does now. At the then low wages he could get "cubs" to start in and learn, and he could get very competent men to stay and work for years at a wage that they would not even consider now; and while he paid those low wages he also got into the harness himself alongside the men—made up forms, lifted them on the press, fed the press or did the mailing—and thereby saved some extra help. He could do that then because there was not so much front-office work, and not a fraction of the soliciting and planning that newspapering in even the smaller towns now requires. He was with and of the office force enough to see that everybody worked and kept step according to the plans of the shop and business. Thirty years ago it was not the custom of advertisers to change their advertisements often, if at all. They ran until ordered out, and one week was very much like another with the newspaper.

Now all this is changed. Hardly an advertisement of any consequence in the paper runs more than once, and generally

everything in the sheet but the business cards changes. The type is set by rapid machines instead of by hand, and one man in the shop depends very largely on the others as to his efficiency. The advertisement man waits on the machine-man, and the jobman must sandwich much of his stuff between the two. The two-thirds—a rare bird now—does not go ahead until he gets orders or instructions, while the desk force, proofreaders and solicitors can ball everything up by not cooperating with the back office.

All this leads to the further observation that a lot of time of high-priced help is being wasted, and both the paper and output of the plant are delayed unless the head of the institution gets right next to things and secures harmony of effort by his personal touch and knowledge of the whole business. Men at \$30 a week can waste profits twice as fast as men could on the old fifteen-dollar-a-week basis. Wouldn't it be good policy, therefore, and good business for the "boss" to adopt the system of consultation and study of the whole business proposition he is managing that is employed in all larger business enterprises these days—a daily or weekly gathering of the whole force to "talk things over."

We believe that in every shop employing three men or more there is a place for the weekly business conference, and that time should be taken for it. We believe there would be wisdom and wealth in having a shop-talk, requiring the attendance of every man, woman or girl connected with the business at such meeting every week. It should be a pleasant conference for the promotion of understanding, efficiency and cooperation—and a heart-to-heart acquaintance with the "boss" and his plans. The men usually appreciate attention, and they would certainly enjoy understanding. They would, we believe, agree that in order to make the profits necessary to insure their jobs and pay their wages the publisher must have their cooperation, their criticisms and their advice. Not an employee of any degree should be ignored in the matter of suggestions, nor should his complaints be disregarded. Half the dissatisfaction among employees comes from the fact that the employer knows nothing of the cause of the dissatisfaction, or, possibly, does not know that it exists until he is confronted with a vacancy in the shop.

As a result of such councils the employer would be better understood, would be regarded with more friendship, and his help would "stick." And help that "sticks" just now is the help that is most desirable.

Let's try the weekly conference and report results.

Observations.

One who has had a hand in valuing and selling numerous papers over the country is authority for the statement that buyers are not considering many newspaper propositions that are based on the old-time low subscription price or the hit-and-miss system of advertising and job-printing rates that obtained before the war. He says he can talk the sale of a two-dollar-a-year weekly that is also getting standard advertising prices without blushing, but it takes mighty convincing figures to show that the other kind of propositions would not be balancing in the red ink before the end of another year.

The Government's desire to educate the injured or crippled soldiers in some useful trade or employment might well be directed now to the newspaper printing-office. Men not entirely ruined for work might make very efficient machine operators—and almost every city and town shop now needs them. Three months' apprenticeship would make many of these brave men capable of earning their own way. A year's steady employment will make them independent of the Government's charity or help.

Newspapers lent their usual strong and helpful influence toward floating the Victory Liberty Loan—and did it as

before, from the patriotic and public-spirited standpoint that always marks this great public force. Some of them turned the occasion into a profitable stimulant for local advertising, and we have in mind one good Western paper that carried many pages of Victory Loan display in several issues. In one issue was a double-page spread for a small neighboring town that boasted no newspaper of its own. Six business men were found there—merchants, elevator men, lumber-yard men and blacksmiths—who joined in paying for this display and putting their little town on the map so big that nobody forgot it until after the Victory Loan was there and over. With displayed heads and pungent reading-matter, every community was forced into the Victory Loan spirit through the newspapers more than through the beautiful posters so profusely used—and paid for. Doesn't Uncle Sam owe the newspapers enough recognition now to put the railroads back on something of a competitive basis and advertise for business?

Anent the above, the newspapers owe their country and their communities another service, and that one is to expose and decry the efforts of the thousands of get-rich-quick grafters who are soliciting everywhere for the sale of worthless stock. Men from Oregon are in Illinois disposing of guaranteed ten per cent paying stock in timber tracts and lumber-mills. Men from New York and Michigan are out with manufacturing propositions that promise unheard-of results for the investor. Oil-wells flowing money right up north to the investors' doors are offered at ground-floor prices to get the money or the Liberty Bonds of an ever susceptible public. Newspapers can and should protect their people by uttering warnings against these apparent frauds, even though there is a new crop of "suckers" coming on at the rate of one a minute, according to the old adage. A medicine concern with a queer proposition that looks like a jug handle insultingly writes one editor that they did not know he assumed to be guardian for his community. However, he is to some extent, and at the risk of hurting the feelings of those who have been fleeced, it is community spirit and home-building to knock the grafting peddlers of stocks that if worth anything would sell much better at home.

A newspaper philosopher and publisher who has made a great success down South writes a code of rules or a few commandments that he recommends to the craft, among which are the following:

"Know the cost of your space and get a rate that earns a profit. Fix the rate, then stick to it."

"Refuse the copy of the fellow who buys space just to help the paper. Charity won't earn a profit. Make the space worth the rate and make the advertiser see its worth."

"Space is your stock in trade. Do not swap it for anything but money."

"Do not give away a half-column reader to get a quarter-page advertisement. Your own advertisers would not give you some goods to get you to buy more."

"Do not use a dollar premium to get a dollar subscription. The highest class circulation is that made up of people who buy the paper because they want it. Get the cash in advance."

"Be fair to the public. Do not let the heavy advertisers prejudice news and editorial matter. They'll respect you less and use you all the more."

"Do not try to please everybody. If you do, you'll please nobody."

Some other suggestions along this line we do not copy because we do not endorse them. For instance, "Do not read public opinion and try to lean to it." The editor who does not read public opinion and try to lean to it will fall down and be reviled, because, contrary to usual belief, the newspaper can not mold public opinion against its will, and in most cases

the public will step on the editor if he tries it. "Commend good work and censure the bad." That is an every-day business of the editor, but if he makes a taffy-mill of his newspaper it will hurt more than criticism. Rather, let the newspaper keep step with public opinion and hit at that which public opinion is hitting at. The man who likes a newspaper best is the man who sees in it what he agrees with.

Reports from Secretary George Schlosser of the National Editorial Association, at Wessington Springs, South Dakota, are to the effect that about half of one special train has been reserved for the greatest editorial excursion that has yet been attempted. This excursion will start from Winnipeg on Tuesday, July 29, and take two weeks to traverse the wide prairies and Canadian Rockies, with frequent stops for sightseeing and entertainment en route, to Portland and Seattle, where meetings of the association will be held, but briefly. Thence to Vancouver, Crystal Lake, Lake Louise, with many side trips worth one's time and money — though in this case the side trips are without price to you. It would seem that every State should be represented on this great trip and at the convention sessions to be held in the Pacific Northwest.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Farmers' Reporter, Marshall, Minnesota.—Your issue for April 10 is a handsome one and merits better advertising patronage than it seems to receive. It is ably edited, well printed, nicely made up and in every way a credit to the community in which it is printed.

The Chilton Times, Chilton, Wisconsin.—In every respect your paper ranks high. No faults worth mentioning occur to the writer after spending a short but pleasant period in looking over the several issues sent in, and space is too limited in this issue to recount the many good features. The advertisements for the Walsh Harness Company, of which you especially sought our opinion, are effectively displayed, and are also nicely arranged. Simplicity of arrangement and a liberal amount of white space constitute the most prominent of their good features.

EDWARD E. SANDERS, Boone Terre, Missouri.—Both advertisements are rather carelessly arranged, and are not effectively displayed for the reason that too many lines are given practically uniform emphasis. Furthermore, when items are named to which prices are given, and when the space from item to price is great, as in advertisement "No. 2," leaders should be employed to carry the eye from the item to the price. For the reasons given above, as well as because "No. 2" is overdisplayed, and more complex, we consider "No. 1" the better of the two settings submitted. For your convenience in identification, "No. 1" is the setting in which condensed Gothic is used for the signature.

Mount Ayr Record-News, Mount Ayr, Iowa.—Clean presswork is the outstanding good feature of your excellent paper. It is also ably edited, as there is an abundance of short local news items, which constitute the most desirable kind of matter for small-town publications. Advertisements are nicely arranged and effectively displayed, but they would be improved in appearance if plain rules were more generally used for borders, better still if they were used altogether. The use of several styles of type for the dominant display in advertisements should be avoided, as the appearance of the paper is not good when a great variety of type-faces is employed, and, furthermore, the advertisements gain nothing in effectiveness by such use, as no distinction is afforded. Just as surely as "all display is no display," as has been truly said, too many distinctions bring no effective contrast.

The Democratic Register, Ossining, New York.—A beautiful first page, but decidedly dull looking. The headings, even those appearing at the tops of the columns, are but little larger and bolder than the body-type, and, as a consequence, in so far as functioning as headings are supposed to do, are about as satisfactory as none whatever. Headings of sufficient size and strength to stand out from the body-type in which the reading-matter is set are necessary to provide a guide to the items for the convenience of readers. A newspaper without headings, or with utterly weak headings like yours, is a dull thing indeed, as our readers may see upon reference to the illustration herewith, and as you may see by comparing the illustration with the first page of the *Danbury News*, which is also reproduced in this department. We commend you for the large amount of interesting local news and the clean print, by which the issue sent us is characterized. Advertisements, though not especially effective in display, are nevertheless quite satisfactory for a local paper, and especially since there are comparatively few of them on the pages, which fact makes stronger display less essential.

The Cedar County News, Hartington, Nebraska.—Yours is a most attractive and prosperous-looking paper, and it also has the appearance of being interesting from the standpoint of news as well. The lines of the headings on the first page are crowded too closely and would be improved by the introduction of more space between the lines of the subordinate decks, and between the decks as well. We would prefer to see bold lower-case, instead of capitals, used for the subordinate decks, as the capitals, where there are many words in small size, are not legible enough for headings, which should be of a nature which permits quick reading. There are some

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John Deere Spreader

Bargain \$175 PRICE

The Original Low Down Spreader, the Spreader with the Beater on the Axle, with Rigid Steel Frame, Steel Beater Bars, Endless Apron and ALL Gears Running in OIL will be Sold for one day only, **Montevideo Bargain Day, Wednesday, March 5, for \$175 cash.**

If you have had occasion to engage you will know that the very lightest, poorest and cheapest contrived spreaders are being offered for less than \$100.00. A spreader with light, low wheels, steel frame, loose gears, loose rollers, loose beater teeth, loose cones of type and all other parts cheaply and poorly made is being offered for \$150.00 and compared with the John Deere Spreader they are worth \$100.00 less. The poorest contrived spreader will spread sooner but the John Deere is more convenient to use and will outwear them THREE TO ONE.

Regular \$200 PRICE

Should we run out of stock, leave the amount \$175.00 and a John Deere Spreader all set up ready for use will be delivered to you as soon as we can get a railroad freight car to haul it. The small size spreader runs well.

THE PRICE HAS NOT AND WILL NOT BE REDUCED

These will not be a reduction in price after Bargain Day. The price of \$200.00 is established for at least one year to come. Last Bargain Day we sold 600 screw drivers for 20c, next Bargain Day we will sell a \$200.00 John Deere Spreader for \$175.00. Everything a fair and square, take advantage of our offer.

Amount \$25 SAVED

CAMPBELL IMPLEMENT COMPANY

MONTVIDEO, MINNESOTA

Nothing much except a simple arrangement of legible type, sensibly displayed, but a good advertisement nevertheless. From the *Montevideo (Minn.) News*.

what too many of the large headings on the first page, and if headings of secondary size were placed over some of the items the page would appear more interesting and less confusing. Presswork is good, and the display of advertisements is far and away above the average for small-town papers. We note with pleasure that the pyramid style of arrangement is followed in the placing of advertisements on the pages of the paper.

The Sheldon Sun, Sheldon, Iowa.—In the character of its editorial features, and in make-up of pages, there is much to admire in your paper. Presswork, too, is satisfactory. While the advertisements, as a rule, are simply arranged and intelligently displayed, the employment of such a great variety of styles of display-types not only handicaps the effectiveness of that display but makes the paper appear without character and uninviting to the eye. The great variety of styles of borders used adds to this effect. It is a mistake to assume that variety of types and borders is essential to give each advertiser adequate and distinctive display. Display, which, in its commonest sense, means emphasis, is dependent solely upon contrast, but there is no effective or practical contrast when everything taken together is different. One thing different from many things alike provides effective contrast. As a matter of fact, contrast may be adequately secured by change of size and by varying styles of arrangement, as well as by change of styles of type. Furthermore, it is possible to give each advertiser effective and even distinctive display when only one style of display-type is used in a paper, as well as a single style of border, if care and intelligence are exercised in the composition.

W. B. COLEY, Foreman, Arkansas.—It was, as you state, some stunt to get out the paper which you produced alone the week of April 10, and to accomplish the amount of job-printing you did at the same time. Even with the linotype machine, without which you state you could not have done the work, we consider it was a man-size week's work. It is unfortunate that you must run advertisements on the first page. Take a look at the first pages reproduced in this issue and see if you wouldn't like to have one

Union, but, frankly, we can not see any advantage in changing the style of the headings and the arrangement with each issue. We doubt if readers notice such change, and, if they do, what does that amount to if it does not create additional interest in the paper and make the gist of the matter of the page more easily grasped? When one starts in to change the headings and their style of arrangement from week to week he is bound to run into trouble before long, as there are not enough effective and legible heading-type styles in the world, to say nothing of the average small plant, to maintain the practice long. When several good styles of headings are determined upon, among which there is sufficient variety to provide interest, and to designate the importance of the items over which they appear, these can be manipulated sufficiently to provide the necessary variety in the page. The front page of a newspaper is really the paper's face, as it were—in any event it is the feature by which the paper is recognized—and we do not think there is any value in a paper wearing false faces. Character in the appearance of a paper, it is true, is due to its distinctiveness from other papers, but character is not obtained when the appearance of the paper is changed with every issue. You have none from headings that were quite too strong, in the issues of March, 1918, to those which are entirely too weak—and wholly inadequate to perform the functions for which headings are intended, that is, to provide a guide to the character and importance of the items beneath—as indicated by your issues for May of the present year. In so far as headings and their arrangement only are concerned, the first page of your paper for April 12, 1918, is the best of all sent us. Advertisements, as a rule, are weak in display effectiveness. In those cases where display-lines are prominent enough, too many lines are generally emphasized, which nullifies the effectiveness of these lines. One should select the feature of greatest importance in his copy and give that feature dominant emphasis, subordinating all else to it.

Sauk Rapids Sentinel, Sauk Rapids, Minnesota.—You are justified if you feel proud of your paper, for it is satisfactory in every respect. Especial praise is due the editor for the character and amount of the news-matter which appears in the columns of the paper. The make-up man has done his share, also, by playing up this news to excellent advantage, especially on the first page, where make-up is quite well balanced and decidedly interesting. Presswork is excellent. There is too great a variety in the styles of borders used around advertisements. Plain rules make the best of borders, and, for the average size displays, the four-point size used throughout a paper adds much to its appearance. A paper is made displeasing when light-toned display-types are used for one advertiser and exceptionally black letters and borders for another. Taking into consideration the appearance of the paper, which is better when there is a greater uniformity in the type-styles and borders used in all advertisements, and the matter of giving every advertiser an even chance, it seems that the logical thing for any publisher to do is to standardize a style of display-type and border for general use. Take page five of your March 6 issue. The St. Paul Bargain Store advertisement, which is set in exceptionally bold type, stands out against the gray background of the reading-matter in such a way that the advertiser is obtaining the equivalent of much more space than he is paying for, while the Fandel advertisement in the upper right-hand corner, in light-toned type, almost blends with the text-matter. However, if all advertisers were given the same sort of display as Fandel is there given they would all have an equal chance, display would be effective, and the appearance of the paper would be improved. The appearance of order which follows making up pages in accordance with the pyramid is another practice which would result in the improvement of your paper, although the fact that the reading-matter predominates in this issue to a greater extent than in most papers which we see makes the pyramid less essential, except from the standpoints of appearance and order, than if your reading-matter and advertisements balanced each other in amount of space occupied, as is the general rule.

The Dawson News, Dawson, Georgia.—Much praise is due for the care and intelligence manifested in the make-up of the first and editorial pages. Excellence in these features is always an indication of a good paper in other respects, although the same care may not be exercised otherwise. The first page of the March 25 issue, we find, is exceptionally well made up; it is decidedly interesting as well as pleasing in appearance, and is reproduced for the suggestive value it should have for others of our readers. In one of the issues we note the type used for the top headings is not so bold as that used for secondary headings below. This should not be the rule. Importance and distinction are given your editorial page by setting the matter in wider measure than the standard thirteen ems, in which the remaining reading-matter is composed. This is a plan that is followed by many editors, and it is a commendable one. In a general sense the make-up of the other pages is satisfactory, although better order would have resulted had the advertisements been arranged in accordance with the pyramid style, which is approved and followed by most of the leading metropolitan and small-town newspapers of the country. The advantage of consistently following the pyramid throughout a paper is not only in the effect of order which is secured through consistency in the placing of advertisements, but in the fact that by grouping the advertisements in the lower right-hand corner, as is done in the pyramid, the reading-matter is correspondingly grouped in the upper left-hand corner, where it is most convenient for readers. As a rule, when advertisements are not massed in accordance with the pyramid, the reading-matter is scattered over the pages in little patches, often difficult to follow and, therefore, irritating to the readers. However,

even where the pyramid is not followed it is possible to mass the reading-matter, as you have done, and for that reason your make-up must not be considered as bad. Most of the advertisements are nicely composed, although in some instances too much dependence is placed in large type for emphasis, forgetting, no doubt, that smaller type, especially for the matter of minor importance in the advertisements, with the increased white space which would result from its use, would provide even more effective display and a more inviting appearance in the paper as a whole. In some, also, we note that the headings are not enough larger than the text-matter to enable those headings to stand out. Fewer styles of type in advertising display would improve the general appearance of the paper and the effectiveness of the advertising. By giving first attention to the readers, a paper is popularized and it becomes more valuable as a medium to advertisers. Making advertisements more inviting to the eye and easier to read also redounds to the advantage of advertisers, though they may prefer exceptionally large type, as they often do without reason. Presswork is excellent in all the issues sent us. We consider that all those having a hand in the production of the *News* have considerable to be proud of, and by no means the least of these is the editor, who has provided the paper with a liberal supply of interesting news-matter.

AN ATTRACTIVE NEWSPAPER FEATURE.

BY JACK EDWARDS.



THE most popular newspaper feature is that one which appeals to the whole family. The feature that attracts the attention of the child is nearly always certain to be pleasing to the parents also, for it is very natural for them to be interested in the things that amuse their offspring. And one of the progressive newspapers of the country recently ran a series of features in its Sunday edition, with the child and its doings as the basis, that proved highly popular and successful.

In each of the special editions appeared a page devoted entirely to the handiwork of the pupils in a certain local grammar school. The page was quartered off, one section containing little stories by the children, another poetry by them, while the other two sections, respectively, were devoted to short plays and essays. Only the pupils who attended the one certain school were permitted to contribute to the page that one week. Another edition was given over to another certain school, and so on until the series had run out.

Interest in the page was sustained at all times. The pupils of the different classes and grades of one school were urged by their teachers and parents and others to try to excel the students of the other classes and grades within the building. Then, too, the rivalry between schools was keen, and each tried to produce a better page than any of its rivals.

A small prize was given to the best individual contributor to a page, and a larger one was awarded to the school being declared the winner in the entire series.

It is hardly necessary to state that the paper's circulation went up several notches because of the series of features. Many of the children whose contributions appeared in print must have induced their parents to become subscribers to a paper that suddenly had loomed so important to them. One of the advantages of the feature was that several weeks were covered before the series ended, so, as the buying of but a single copy or two could not reveal to the reader the merits, relatively, of the different schools, and the final outcome, undoubtedly quite a large number of those interested became permanent subscribers.

Any newspaper wishing to put into practice the plan here described should meet with hearty cooperation on the part of the principals and teachers of a school district. The principals and teachers of all communities take pride in their pupils and usually are anxious for them to be given a chance publicly to exhibit various sorts of learning. And it is just possible that most of the school and class heads are of the opinion that their school and individual classes are just a little better than most others and should be brought into their own by triumphing over their local contemporaries.

AN INTERESTING STUDY IN PHOTOGRAPHY AND ENGRAVING.



THE two half-tone plates shown on this page present an interesting comparison and an example of the advantages arising out of a little extra care in making engravings. It will be noticed that the first half-tone shows the pheasant photographed with an ordinary plate in the ordinary way, while the other shows the results from the use of an orthochromatic plate and ray filter, thereby bringing out the details of the subject and showing to far greater advantage the values of the colors therein. These two examples demonstrate the benefit to be derived from placing confidence in the engraver and allowing him to use his judgment and knowledge.

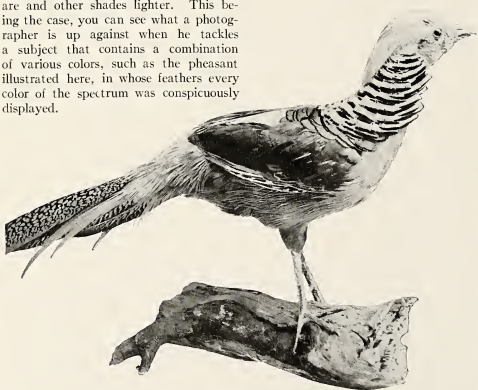
Acknowledgment is hereby made of the courtesy of The Northern Engraving Company, Canton, Ohio, in extending the use of these engravings here. They were used in the company's house-organ, *North-ern*, in connection with a note on "Tone Values," which follows:

"The camera is color-blind. It sees things in grays, whites and blacks just as a color-blind person does. Color-blind people can only distinguish color by value or tone. For example, red may appear a darker gray than green, and yellow may be darker or lighter—we don't know which. To the camera, in ordinary photography, red is black, yellow is black, or nearly so, blue is white, certain shades of green are seen darker than they actually are and other shades lighter. This being the case, you can see what a photographer is up against when he tackles a subject that contains a combination of various colors, such as the pheasant illustrated here, in whose feathers every color of the spectrum was conspicuously displayed.

orthochromatic and panchromatic plates and ray filters, color values can be so manipulated that practically any result can be obtained—colors can be entirely eliminated or partly eliminated, or weakened, or strengthened. Spill red ink over a picture; it makes a blot which would have made the photog-



Photographed with Ordinary Plate in Ordinary Way.



Photographed with Orthochromatic Plate and Ray Filter.

rapher of a few years ago tear his hair and use language unfit to be heard outside a studio. But now—he just puts in a panchromatic plate, grabs a green filter (I believe that's the combination) and makes a perfect copy without the spot. If it's a yellow spot he uses a different combination. If he wants to strengthen a color he takes another kind of a plate and a different filter, and so on.

"The value of these modern methods in commercial work is obvious. We have occasion nearly every day to apply our knowledge of color separation on woodenware, glass, china, sketches, prints, and numerous other articles."

THE REAL MEANING.

Private Ephraim Johnson Blue and Private Henry Randolph, members of a colored stevedore regiment, were engaged in conversation. Private Randolph expressed a wish to know the meaning of the letters "A. E. F."

"They's on ev'rything whut comes ovah dis side de watch. A. E. F. Wondeh whut does them lettehs mean?"

Private Blue swelled with superior information. "Y'all don' know whut them lettehs significates? Y'all so ignorant as not to know dat?"

"Thass whut Ah said," remarked Private Randolph sulkily. "An' sencent yo' so well posted yo' might tell me."

"A. E. F.?" grinned Private Blue. "Why, niggeh, dat mean 'Aftch Ev'ybody Failed'."—*Saturday Evening Post*.

"But modern commercial photography is not ordinary photography. Wonderful advancements have been made because new theories and methods have been applied. Photographic plates are now made so sensitized as to give, when properly used in connection with the different ray filters, true rendering of tone contrasts or values. By the use of



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Vilhelm Johnsen, of Stockholm, Visits America.

THE INLAND PRINTER recently received word from Vilhelm Johnsen, of Stockholm, stating that he was sailing for this country for the purpose of establishing new business relations among American manufacturers of machinery and supplies for the printing and allied trades. Mr. Johnsen is also making the trip in the interests of his brother, Trygve M. Johnsen, who is established in the same line in Christiania. Any manufacturers who desire to get in touch with Mr. Johnsen with a view to introducing their products into Sweden or Norway may write him in care of the editor of this journal.

John Cook, of Australia, on Visit in This Country.

John Cook, general manager of Alex. Cowan & Sons, Limited, dealers in printers' machinery and supplies throughout Australia and New Zealand, paid a visit to the offices of THE INLAND PRINTER during the past few weeks while on his way to Toronto and the East. Mr. Cook has come to America for the purpose of getting in touch with the latest American machinery and materials for the printing and allied trades, and to visit those manufacturers with whom his company has been doing business for some years past. He will make his headquarters while in this country at the Belmont Hotel, New York city.

Booklet Explains Functions of Direct Advertising.

Direct advertising has seven specific advantages for the man who has something to sell. As a dependable advertising medium it is individual, timely, flexible, selective, confidential, economical, comprehensive. In a little descriptive booklet, entitled "Two Blades of Grass," just issued by the advertising bureau of the United Typothetate of America, each of these values is analyzed and applied to the needs of modern business.

The booklet is of special interest to the printer because it deals with the question from the printer's point of view. It urges special consideration of the printer's capacity to suggest and cooperate with the advertiser, declaring that the printer's service is "rich in possibilities" for the direct advertiser, who, through proper technical cooperation, "can make two blades of grass grow where only one grew before."

A letter from Noble T. Praigg, advisory counsel to the advertising bureau, says a

request addressed to the United Typothetate of America, 608 South Dearborn street, Chicago, will bring a copy of the booklet to any reader of THE INLAND PRINTER.

Photoengravers' Convention at Buffalo.

The twenty-third annual meeting of the American Photoengravers' Association will be held in Buffalo, June 19, 20 and 21, at the Lafayette Hotel. To those who have attended previous conventions, or followed the reports thereof, it is unnecessary to state that it will be well worth the time and effort to attend. A copy of the complete program is not available at the time this issue of THE INLAND PRINTER goes to press, but we are informed that every minute of the convention sessions will be devoted to the consideration of matters that are of vital importance to those connected with the industry.

Time will be taken between the convention sessions to enjoy some of the natural beauties of Buffalo, the "Queen City of the Lakes," and the surrounding country, especially Niagara Falls.

Photoengravers should get in touch, immediately, with Louis Flader, commissioner of the association, 862 Monadnock block, and make the necessary arrangements for attendance at this convention.

Parsons & Whittemore, New York City, in New Location.

On May 17, the firm of Parsons & Whittemore, exporters and importers of paper, moved from 174 Fulton street, New York city, to the Barclay building, 299 Broadway, where the company will occupy the seven-teenth and eighteenth floors.

An interesting fact in connection with the move is that in the new location the company will be within a stone's throw of where W. H. Parsons & Co., the predecessors of Parsons & Whittemore, were located fifty years ago.

An indication of the world-wide scope of the company's business is provided by the fact that branch offices are operated in Sydney and Melbourne, Australia; Bombay, India; Santiago, Chile; Buenos Aires, Argentina; Cape Town, South Africa, and Havana, Cuba. Besides, the company has agents in all the important markets of the world.

The business of the company has steadily increased, and enlarged quarters have been required. The new offices are more convenient and provide better light and air, having unobstructed lighting on three sides.

O. S. Wadleigh in New Position.

O. S. Wadleigh, who for a number of years has represented the J. J. Little & Ives Company, New York city, has become associated with Paul B. Hoebler, the medical publisher. Mr. Wadleigh was recently tendered a dinner at the local Advertising Club by his associates of the J. J. Little & Ives Company in honor of his entrance into the publishing field. Among the publishers of New York and vicinity Mr. Wadleigh is recognized as an authority on book manufacturing, and will be followed in his new connection with the good wishes of a host of friends.

"The Paper Mill" Appoints New Advertising Representatives.

L. D. Post, publisher of *The Paper Mill and Wood Pulp News*, has just announced the appointment of several new advertising representatives, including Jerome W. Power, 537 South Dearborn street, Chicago, Illinois; J. M. Thacker, 901 Union Central building, Cincinnati, Ohio; Miss Hazel Burnside, Evening News building, Neenah, Wisconsin; John Cornell, 154 Nassau street, New York.

Mr. Post recently celebrated the publication of the largest issue since he established the paper forty-one years ago. *The Paper Mill* is now running sixty-four pages to the issue, with more than two hundred and fifty advertisers, occupying seventy-five per cent of the space in the paper, each type-page of which is 10 by 14 inches.

The Paper Mill, true to its name, circulates among the pulp and paper manufacturers and other important branches of the paper industry of the United States and Canada.

Philadelphia Craftsmen Want Manufacturers' Catalogues.

Our department bearing the heading "Collectanea Typographica" this month records briefly an accomplishment of the Philadelphia Club of Printing House Craftsmen. Through the efforts of an active committee, the organization has published a list of the books on printing that are to be found in the Free Public Library of Philadelphia, and has also made arrangements whereby a printer may take out six of these books at one time.

Perry R. Long, the chairman of the Service Committee, which has this work in charge, advises THE INLAND PRINTER that the library has also agreed to place in its reference room a complete set of catalogues of presses, type, printing machinery, electrotyping machinery, paper, inks, and, in fact, all the supplies and materials used in the

printing industry. Any of these catalogues may be borrowed from the library upon request. Manufacturers of machinery and supplies for the printing and allied industries are requested to send their catalogues to Hiram Parker, in care of The Holmes Press, 1336 Cherry street, Philadelphia.

The Philadelphia club is to be complimented for its efforts in this direction. Additional recognition is gained thereby for printing, and the work could well be duplicated by organizations in other cities.

Praigg Becomes Counsel to U. T. A. Advertising Bureau.

According to word from the headquarters of the United Typothetae of America, in Chicago, the new advertising bureau is literally being "swamped" with requests for service on the part of many members of the organization. As a further means of serving all members with maximum effectiveness, the organization has drawn to the advertising bureau, as advisory counsel, Noble T. Praigg, former editor of *Associated Advertising*, the monthly magazine of the Associated Advertising Clubs of the World.

Mr. Praigg enters the organization work well equipped by training and experience to render a splendid and profitable service. Originally he was a newspaper man, and over



Noble T. Praigg,

Advisory Counsel to Advertising Bureau of the U. T. A.

a period of nine years was successively reporter, managing editor and publisher, afterward entering the advertising service business and going into advertising agency work. It was after such rich experience that he was chosen editor of the publication of the national advertising body. Through this experience he has come into intimate contact with the most serious problems of the retailer, large and small; he has rendered advisory service and advertising help to wholesalers and manufacturers, and through much special work in connection with printing he brings to the advertising bureau an insight into printing as well as production and merchandising.

Mr. Praigg's work will be chiefly in direct cooperation with Typothetae members who wish to expand their business along the lines of creative advertising, both in regard to printing promotion and counsel and help in enabling the printer to render a true business service to his customers.

Charles L. Estey, director of the advertising bureau, has established a strong foundation for the work, and now, supplemented by Mr. Praigg's connection, the bureau's service will be broadly expanded for the benefit of all Typothetae members.

National Editorial Association's "Victory Tour."

It will be called the "Victory Tour" of the National Editorial Association this year. This is an appropriate designation for an excursion and sightseeing trip such as the National Editorial Association never enjoyed before, and it is hoped that the biggest train possible for the Canadian railways to transport will be filled with editors and newspaper people for the real enjoyment coming.

The tour is scheduled to start Tuesday, July 29, from Winnipeg, Canada. By that time it is expected all the delegates from the East and South and Middle West will have gathered there. Leaving Winnipeg en route to the Canadian Rockies, eight or more cities of the Provinces will be visited before entering upon the mountain part of the trip. Great entertainment and sightseeing will be provided in short side trips by commercial and local organizations on the way out. Edmonton will get part of a day; and the party will spend Sunday at Jasper and Lucerne. The train will then proceed down the North Thompson River with a view of Mt. Robson, the Rockies' highest, and crossing the Columbia, reaching the Frazer River and thence out to the coast to spend a day at Vancouver. From Vancouver the party will be transferred by boat as guests of the Washington and Oregon committees to Seattle, and by train to Portland. At the latter place formal sessions will be held and sightseeing trips enjoyed every day from Friday, August 8, until Sunday afternoon, when, as guests of the Oregon committees, the visitors will be taken to Crater Lake, the farthest point of the itinerary, in the Cascade Range in southern Oregon.

After Crater Lake, the party will very likely visit Tacoma as guests of the Washington committees, and thence to Mt. Rainier and the National Park. The party will reach Seattle, the second convention city, on Thursday, August 14. Many splendid side trips are to be taken from Seattle, with entertainment for every hour of the stay.

The last city to be visited on the western end of the itinerary will be Victoria, B. C., that quaint old English city, and the eastward journey of the party will commence from there to take an entirely different route home, visiting half a dozen more attractive cities, with entertainment in each, and arrive at Winnipeg for "demobilization" on August 26 — just about thirty days from the start.

Arrangements for the trip to Winnipeg from each State may be made separately, but it is expected that parties can be gathered together at Minneapolis for the run in

special cars up to Winnipeg, and possibly from there back on the return.

Reservations are being made with George Schlosser, secretary of the National Educational Association, at Westington Springs, South Dakota, and we are informed that from four to a dozen are coming in every



Charles L. Estey,

Director of Advertising Bureau of the U. T. A.

day. The special train to be provided from Winnipeg will be the finest that can be made up in Canada, with every comfort and facility for the travelers. Its capacity is limited to something more than three hundred, and we understand that when this is filled the late ones can not be accommodated. However, those sending in their \$25 now as a reservation for each person to take the trip will be booked and taken care of until the limit is reached.

The secretary of the association will be prepared to give complete information as to registration, expense of the tour and other inquiries. The expense of the trip, owing to the many free entertainment features, is expected to be small — possibly \$200 to \$250 per person, we are told, counting from their own homes.

Strathmore Paper Company Takes Over Popular Line of Paper.

As the result of a recent transaction between the Mountain Mill Paper Company, Lee, Massachusetts, and the Strathmore Paper Company, Mittenague, Massachusetts, the manufacture and sale of the popular "Mountain Mill Snowdrift" brand of flat writing-paper has been turned over to the Strathmore company. Both the above-named companies have sent notices to the trade containing the information given above. In the letter of the Mountain Mill company we learn that changes in the firm's manufacturing program made it advisable to dispose of that line.

The information is given here so that users of "Snowdrift" will know where to place their orders, and will not be inconvenienced or confused through lack of knowledge as to what mill makes it.

Mergenthaler Company Active at A. N. P. A. Convention.

In its accustomed annual exhibit at the Waldorf during this year's convention of the American Newspaper Publishers' Association and the Associated Press, the Mergenthaler Linotype Company featured the actual work of the Model 20 display inotype. This portion of the exhibit consisted of department store newspaper page spreads, the products of the Model 20. The advertisements, which were shown locked in the forms, had each been set and run by the leading New York city dailies that are now using Model 20's to compose their display matter direct from the keyboard.

The special convention issue of *Lines O'Type News* was "on the stands" bright and early in convention week. Here, again, the work of the Model 20 paraded for the edification of the visiting newspaper publishers. This issue of the paper was an "Extra — All Display by Machine," and it was a particularly bright one, including many articles of real value, a front page cartoon, "Ain't It a Grand and Glorious Feelin'," by Briggs, and an illustrated set of verses by Berton Bracey. The high lights on the editorial page were a tribute to the genius of Bodoni, and a striking monograph on the genesis of Cheltenham, one of the most popular of type-faces.

Minnesota Editors Attend "Short Course" at University.

On May 1, 2 and 3 the editors of Minnesota newspapers met at University Farm, a division of the State University, St. Paul, for the third annual extension course. More than one hundred editors were in attendance upon the sessions and lively interest was shown in all topics brought to their attention. The course was conducted by W. P. Kirkwood, editor of agricultural publications, in recognition of whose efforts in their behalf the editors assembled voted their thanks at the closing session.

A summary of the meeting, reprinted from *The Fourth Estate*, follows:

"Tricks with type which make effective advertising were illustrated on the screen before editors by J. L. Frazier, associate editor of *THE INLAND PRINTER*, of Chicago, in the opening session of the third annual editors' short course at University Farm, University of Minnesota.

"Mr. Frazier spoke on the fundamentals of typography and the appearance of the printed product. Illustrations were flashed on the screen demonstrating the effect obtainable by intelligent composition on the one hand and the weak result which ensues from careless composition. His subject was 'Publicity Effectiveness of Advertising.'

"M. J. McGowan, of the *Appleton Press*, and W. H. Bridgman, of the University of Wisconsin, discussed 'More Real Cost-Finding for the Country Print-Shop'; C. E. Lawrence, of St. Paul, spoke on 'The Retail Merchants' Bureau to Stimulate Merchandising'; and O. L. Schutz, sales manager of Butler Brothers, spoke on 'Educating the Local Merchant.'

"Other speakers were W. E. Verity, president of the Northern Minnesota Editorial Association; Mrs. Bess M. Wilson, of the

Redwood Gazette; Herman Roe, of the *Northfield News*, and V. T. Kuechenmeister, of the *Wells Forum-Advocate*.

"James Schermerhorn, publisher of the *Detroit Times*, spoke on 'The Responsibility of the Press in Reconstruction Work.'"

Attractive Catalogue of Johnson Perfection Burners.

The Johnson Perfection Burner Company, manufacturer of Johnson Perfection burners, Cleveland, Ohio, recently issued a handsome new catalogue in which the several sizes and styles of the company's gas-burners are illustrated and described.

The long-felt demand for something to cause ink to dry quickly after the impression is made, and which would thereby enable the pressman to carry an adequate amount of color without causing offset, has been supplied in many plants by the installation of Johnson burners. According to the new catalogue, these burners also eliminate the troubles incident to static electricity.

The saving of time and expense required for slip-sheeting is, of course, the object in the use of this equipment, and excellent results, we are informed, are possible. A case in point is provided in the catalogue, where it is stated one user saved a week's slip-sheeting at an expense of but twenty-two cents for natural gas.

Nurex Tabbing Compound Enjoys Encouraging Reception by Trade.

A letter from Ward L. Harris, secretary of The Lee Hardware Company, Salina, Kansas, the big organization which has placed Nurex, the new tabbing compound, on the market, contains the interesting information that men working to promote the sale of that product in New York city have found that repeat orders in encouraging numbers have been placed. Mr. Harris, who is identified with one of the big manufacturing and jobbing concerns of the West, which has marketed a versatile line of products successfully, states that returns are much better, in fact, than generally follow so shortly after a new product has been placed on the market.

Nurex is a tabbing compound for which numerous advantages are claimed. Among them, it is stated the new product is always ready for instant use and requires no heating; in fact, one of the conditions of its use is that it must not be heated. This feature conserves the product, as none of it need be wasted. Even that amount which becomes attached to the table on which tabbing is done may be scraped off, dissolved and used again. In its practical working features Nurex is said to combine extreme flexibility with exceptional strength, and, besides, it does not become soft and sticky in hot weather or brittle in cold weather.

One of the several clever half-tones used in advertising Nurex illustrates how carbon sheets may be placed between individual leaves in a pad without causing those sheets to break away from the pad. The company states that single sheets may be taken from any part of a pad without breaking the pad.

A number of the large printers' supply houses, as well as paper dealers, have stocked Nurex so that printers desiring to use it should have no difficulty securing a supply.

American Skip-Wheels.

Practically all printers are now using numbering-machines, but comparatively few of them realize how many different ways they can be used on various numbered jobs. As an illustration, numbering-machines can be made to skip any number from 1 to 10.

Skip-machines are necessary on certain kinds of work where there are two or more forms to the page to be numbered consecutively, such as checks. For a check job, two forms to the page, two machines may be set up in the form, skipping two (one for each check); or, if the check form has a stub, four machines, two sets of machines, skipping two. Each machine will then be arranged to skip one number, one machine printing the odd numbers and the other machine printing the even numbers. The two checks on the first sheet are numbered 1 and 2; the second sheet, 3 and 4; the third sheet, 5 and 6, etc.

Models 30 and 31 of the American numbering-machines are so constructed that all parts are interchangeable. Printers using these machines need only insert what is known as "skipping unit wheels" in their machines, one wheel for each machine. The skip-wheel is inserted in the place of the regular consecutive unit wheel. After a skip-wheel job is finished, the skip-wheel may be removed and the regular consecutive unit wheel returned to its place, if desired. For a job that is to be run three on, three machines are required, and of course three skip-wheels skipping three. The same thing applies to jobs skipping four, five and six, or any other number up to ten.

The changing over of the consecutive Models 30 and 31 to skip-machines becomes a very quick and simple operation by using the tool outfit especially designed for this purpose. No mechanical ability is required, and it is necessary to remove only one screw. After a man becomes somewhat accustomed to the operation, machines may be changed over in two or three minutes. Complete information may be obtained by writing American Numbering Machine Company.

The Rotsært Border-Mitering Jig.

The Rotsært mitering-jig is a simple device designed to be attached to the Miller saw-trimmer for the purpose of mitering different lengths of rule, border, molding and other material at one cut of the saw. It is simple in construction and easy to handle. Where mitering equipment is in use it may be adapted to advantage. Its use is not confined wholly to typographical purposes, but it can be used on wood and metal work requiring accuracy of mitering.

As the most common miters used in a composing-room are angles of 45°, the jig has been constructed for that purpose, but the angle piece can be exchanged for others, cutting 5, 6 and 8 sided miters which fit the standardized holes of the Miller saw-trimmer corresponding to those angles. With the aid of a mitering-jig large quantities of standardized borders can be cut, thus saving time when they are needed. The jig may be equipped with different sets of levers other than typographic units.

The device is the invention of M. J. E. Rotsært, Portland, Oregon.

Long-Established Firm Announces Efficiency Service for Printers.

It is a distinction worthy of honorable mention for a manufacturing institution to show a continuous record of one hundred and twenty-two years of successful operation



F. Leighton Kramer.

without interruption. This is true of the Kramer Woodworking Company, Philadelphia, manufacturers of printer's New-Tone furniture. The business was founded in 1797 by François de Kramer, and has been conducted continuously by members of the family up to the present day. F. Leighton Kramer, the fourth, who is the present chief executive, has directed the organization during the past eighteen years.

Associated with Mr. Kramer is F. M. Bashelier, one of the pioneers in the manufacture of printer's furniture and equipment. The honor of being the inventor of printer's steel furniture is given Mr. Bashelier, he having designed and manufactured, in Philadelphia, the first printer's steel furniture ever produced in the world. For ten years previous to last September, Mr. Bashelier was connected with the steel manufacturing department of the Keystone Type Foundry, also of Philadelphia. When that business was discontinued, he transferred his interests to the Kramer Woodworking Company.

Mr. Bashelier gained unusual prominence with the printing-trade while serving as general manager of the Tubbs Manufacturing Company, Ludington, Michigan, having been one of the founders of that company. Tubbs furniture and products are in use in thousands of printing-offices throughout the world today.

The Kramer Woodworking Company's main plant is located at Third and Cumberland streets, Philadelphia, and embraces a modern four-story brick building, equipped with every facility for the successful manufacture of printer's equipment.

The company recently announced an entirely new and distinct line of furniture, made of wood and metal, the entire output to be sold direct to the printer.

The engineering department is under the direct supervision of Mr. Bashelier, and a

full corps of traveling composing-room experts is maintained, the members of which will give individual attention to printing-offices requiring changes or improvements, and who will prepare scientific floor plans and special furniture designs to improve working conditions and reduce labor cost.

H. S. Rossiter Goes With the Addressograph Company.

After a successful period of ten years with the Lanston Monotype Machine Company, as inspector, New York State salesman and assistant manager in the New York district, Harry S. Rossiter has left that company.

Mr. Rossiter has had charge of the installation and operation of monotype machines at many of the exhibitions made at A. N. P. A. conventions and the printing shows in New York. These exhibits have been marked for the efficient manner in which they were arranged and conducted, and the success that has attended the several demonstrations. His appearance at the recent A. N. P. A. convention was in the nature of a farewell to his old friends of the press. His leaving the printers' supply field will be generally regretted.

Mr. Rossiter goes to Philadelphia to engage in sales work for the Addressograph Company in that district. He carries with him the best wishes of a host of friends for the success that is sure to be his.

"The Miehle, an Instrument of Progress."

In the booklet entitled "The Miehle, an Instrument of Progress," the Miehle Printing Press & Manufacturing Company, Chicago, Illinois, manufacturer of the popular cylinder press of that name, has made a contribution of more than passing interest as an item of advertising. As the subtitle states, it is "a short history of its invention and development" and, further, a history of printing and advertising, and conditions generally, since the advent of the Miehle in the printing-plant. It is decidedly interesting and will be appreciated for its real worth by all who are fortunate enough to secure copies.

Cutting-Die Manufacturing Concern Announces Quick and Reliable Service.

If there is one thing above all else that must be right in the first place, that thing is a cutting-die, for the objects died out from the original die have been identically the same outline whether the number is one or a billion, hence the necessity of using dies that are exactly right, both as to outline and ability to stand the hard usage to which they are subjected.

Three generations of diemakers have brought the dies made by the George N. Tougass plant, general offices at 161 Summer street, Boston, Massachusetts, to their present excellent state. The concern reports ability to give immediate deliveries in whatever quantities are desired, and states that it will stand back of every die made.

The information provided above is in reply to frequent requests for names of firms manufacturing cutting-dies, and THE INLAND PRINTER suggests that readers set down the address given above for future reference.

Southworth Machine Company Issues New Catalogue.

The progressive Southworth Machine Company, Portland, Maine, manufacturer of the widely known line of Portland multiple punching-machines, which are used in large numbers throughout the world, has favored THE INLAND PRINTER with a copy of its latest catalogue, which has only recently come from the press. This catalogue is in loose-leaf form, permitting those who keep it on file, and who wish to maintain it up to date at all times, to insert additional pages which the company plans to supply from time to time. With the catalogue there came a folder such as is used for filing cabinets, in which were bound leaves showing six styles of tab-cutting attachments for use with the Portland multiple punching-machine. Both these items are worthy of space in every printer's reference file.

An item of the company's manufacture which is enjoying favorable comment and increased use at this time is the Holdfast hanger. The Holdfast hanger is in reality plural, being a strip of metal nine feet long to which fifty hanging units are attached. The strips are used in pairs, suspended from the ceiling or held by framework built up from the floor, the stock being held by two of its corners, thereby being kept so sepa-



F. M. Bashelier.

rated as to permit free circulation of air between the sheets, properly seasoning it to insure accurate register when printing. It is stated that Holdfast hangers not only season stock absolutely but that they save time in handling stock, conserve floor space and save on investment as compared with wooden racks. We find upon reference to a folder on these hangers that two strips, holding fifty lifts of stock, will displace fifty wooden racks.

Some of the largest printing and lithographing concerns in the country have installed Holdfast hangers. Other lithographers and printers who find interest in this statement regarding the equipment would do well to secure literature thereon, which, the company informs us, will be furnished on request.

Summer Courses in Typography at College of the City of New York.

The College of the City of New York has announced three courses of value to printers in all branches of the trade, proofreaders, copy-preparers, editorial workers, advertising people, printing salesmen, printing-office workers, clerks, and other men and women interested in the printing and publishing lines. The courses are open to men and women, and each course consists of sixteen lectures, to be given twice a week, in the evening, between 7:30 and 9:18. The summer session opens on June 30, and continues until August 23, and is under the direction of Arnold Levitas.

A course in "Cost-Finding and Estimating for Printers" will be taken up on Monday and Wednesday evenings. This course goes into the various elements of this work and acquaints the students with the methods and customs now prevailing in the modern printing-office.

A course in "General and Advertising Typography," to be given on Tuesday and Thursday evenings, takes up the planning and layout of all kinds of typographic forms, including advertisements.

A course in "Proofreading and Preparation of Copy" will be given on Thursday and Friday evenings, taking up the practical work of proofreading in all its phases, the preparation of copy, and the various technical elements of the book, magazine and newspaper.

Miller Saw-Trimmer Company Issues Novel Advertising Folder.

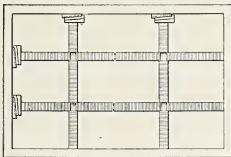
Quite a novel piece of advertising, and one that has provoked considerable favorable comment, has recently been mailed to the printing-trade by the Miller Saw-Trimmer Company, manufacturers of saw-trimmers and the automatic platen-press feeders. It is a folder, on the first or title-page of which an illustration of a platen-press, with a feeder attached, having human arms and legs, is shown with outstretched arms. This illustration appears above the title "Feed me regularly, please," hand-lettered in a characteristic bold style, well suited to the illustration, which has little detail, being done more or less in silhouette. On the inside spread a two-act drama, "Hand Fed or Miller Fed," is illustrated and explained, the first act appearing on the second page and the second on the third page. At the top of the second page, above the outline of the first act which depicts in four scenes conditions surrounding a hand-fed plant, a press is shown with cobbles stretched over it and from it to the floor, the pressman standing idle beside it. The first scene of the act shows a table stacked with orders past due, the legend being to the effect that they have to await their turn at the cylinders as two of the feeders failed to show up that morning. The second scene depicts the proprietor in his office, dejected in mood because he has the business but can not turn it out fast enough. The third scene shows the telephone girl at the switchboard endeavoring to pacify an irate customer by the promise that

she "thinks those folders will be delivered this afternoon," while the fourth scene takes one into the office of the customer, who is complaining of the rotten service which the printer gives him. The second act, illustrated and described in much the same manner, in contrast shows the advantages of Miller automatic feeder equipment to all concerned.

This folder is really an interesting and effective piece of advertising, forceful from the standpoint of attracting attention, interesting enough to retain attention, and with parallel situations so cleverly drawn as to convince the most skeptical.

Nebraska Printer Invents Lock-Up Device.

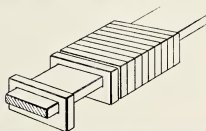
Patents have been issued to Ray William Hitchcock, publisher of *The Cody Cow Boy*, Cody, Nebraska, on a lock-up device, which, in his application for patent rights, the inventor claims "has for its general objects to provide an improved lock-up device so



Illustrating Principle of Operation of Lock-Up Device Patented by Ray W. Hitchcock, Cody, Nebraska.

constructed as to effect a material saving in time and to take the place of the wood or metal furniture now commonly used to fill in the space between the job and the chase, the lock-up device being so designed that it will lock the job both ways and also lock it in the chase."

The device is a combination of crossing bars with slugs loosely slidable thereon. The longitudinal and transverse bars are of such



Section of One of the Bars Used in Hitchcock Lock-Up System, Showing Method of Stringing Slugs Thereon Which Affords Means of Adjusting Lock-Up to Size of Form and Chase.

length as to lie within the chase, as shown in the illustration showing the chase, which appears on this page. On these bars are freely movable slugs, each having a rectangular opening so that the slugs may be strung on the bars, which are also rectangular in cross section. This feature is illustrated in the sectional illustration. The bars can be adjusted to any desired position by sliding the slugs along the bars to obtain the proper

points of crossing of the bars. Enough slugs are placed on each bar so that the slug at one end of a bar will bear against the chase and a slug at the opposite end will bear against the quoin. Thus, the slugs on a bar will lock against the chase and against the slugs on the crossing bars at the point of crossing, the bars simply serving to support the slugs before the device is locked. It is in this way, therefore, that the job is locked in both directions, as well as in the chase, at the same time.

Mr. Hitchcock has advised *THE INLAND PRINTER* that he has not as yet completed arrangements for the manufacture of his lock-up device, and, therefore, it is not on the market.

Graphic Arts Exhibition at New York City.

A most interesting and instructive small exhibition of graphic arts was that held by The American Institute of Graphic Arts in the rooms of The Art Alliance of America, in New York city, last month. It comprised typography, illustrations of all kinds, and containers. A mere list of some of the exhibitors will indicate the high character of the exhibition.

Norman T. A. Munder, Walter Gillis, Merrymount Press, Marchbanks Press, Studio Press and Ben Sherbow supplied some of the printer's notices. Broadside were exhibited by F. W. Goudy, W. E. Rudge and Taylor & Taylor, while book pages were shown by the Dolphin Press, Riverside Press and University Press. Book announcements by William Morris, Emory Walker, Oxford University Press and Bruce Rogers, besides some minor subjects by The Village Press and the Hobby Press, proved interesting to all in attendance.

Books printed from Centaur and Montaigne types by Bruce Rogers; specimens of the last work done at the Kelmescott Press; some examples of work done at The Doves Press by T. J. Cobden-Sanderson; books printed from Merrymount type designed by Bertram Goodhue, and printed by D. V. Opyke, and "The Alphabet," printed by W. E. Rudge, were also on exhibition.

There were posters by Charles Livingston Bull, C. B. Falls, F. G. Cooper, Blendon Campbell, Ray Greenleaf, Henry Raleigh, Edward Penfield, Edwin H. Blashfield, Wallace Morgan, H. Devitt Welsh and Maxfield Parish, all of which indicated that the influence of German posters has lost its appeal.

In the department of reproduction, there were lithographs of paintings, pastels and water-colors, relief color results in from two to seven printings and printing from linoleum blocks. Here also was an entire screen devoted to examples of photo-mechanical processes, showing, chronologically, the progress made since 1824, the date of the first photoengraving. These exhibits were from the collection of S. H. Horgan. The exhibition of containers, both those made here and those which are imported, showed the art that is being brought into labels and coverings for toilet articles particularly. It is expected that these exhibits will be shown in the cities which apply for them.

THE INLAND PRINTER

HARRY HULLMAN, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

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No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 3¢ cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

Important.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADGON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Beacons Buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMES, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions be taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 50 cents additional if copy is desired.

BOOKS.

HAS THE WANDERLUST ever gripped you? Have you ever longed to visit the far-away corners of the earth and see the strange nations? The joys of travel are at your hand in "Seven Legs Across the Seas." Its pages will reveal to you what Samuel Murray, a printer, saw in the distant parts of the globe. "Not a pore of dry reading in the entire book," says THE INLAND PRINTER, and there are over 400 of them; plenty of pictures, too; a mental trip to Africa, India, China, South Sea Islands for \$2.00 (prepaid) to printed only, if ordered from MOFFAT, YARD & CO., 31 Union Square West, New York city.

BUSINESS OPPORTUNITIES.

ALL OR HALF of best paying small-city daily and weekly newspaper and job plant in Oklahoma can be bought at the rate of \$25,000 for entire plant; only paper in city, official city and county paper, near oil fields, with wheat crop estimated at \$2,500,000 in immediate trade territory; net profits during first three months of 1919 were over \$5,900, after publisher's salary was paid. C 872.

FOR SALE—First-class job-printing business in good, live city in Pennsylvania; established 12 years; a genuine bargain for cash, or sold on easy payments; exceptional opportunity for good man and one press-feeder; thorough investigation invited; best reasons for selling; must be sold at once; quick action necessary. C 874.

AN OPPORTUNITY to start in business yourself on small capital; we will give state rights for various products which we manufacture; also the opportunity to become a progressive printing supply salesman. **AMERICAN STEEL CHASE CO.**, 38 Park road, New York.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. **THE WIRTH SALES BOOK CO.**, Chicago.

FOR SALE—Rubber stamp business; complete outfit, including type, vulcanizers, and stock of supplies; good opening; city of 100,000; price \$750. Write H. C. PRATT, 507 Brush st., Flint, Mich.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. **THOS. M. DAY**, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web, for electrolytic plates. Also one 36 by 48 inch one-color Kidder roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. **GIBBS-BROWER CO.**, 261 Broadway, New York city.

FOR SALE—One new two-color Kidder roll-product press, size 30 by 40, with a complete stereotype equipment consisting of steam-table, flat casting-boat, round casting-boat, tail trimmer and beveler, shaving-machine, melting-pot, gas-burners, mat-burners, mat-bearer, heater, brushes, etc. **BARGAIN**—no reasonable offer refused. **MULLER PAPER GOODS COMPANY**, 2350 Linden st., Brooklyn, N. Y.

LAGERMAN printing-press, self-feeding mechanical marvel; prints to register \$3.00 per hour; size of chase 14 by 19; will take extra heavy forms; almost new; original price, \$4,500, our price, \$2,800. **KRAUSE**, 230 W. 17th st., New York city.

FOR SALE—Small printing outfit including 60 fonts type, two 8 by 12 C & P. Gordons, Advance paper-cutter, 3/4 h. p. Kimble motor, etc.; price very reasonable. **R. H. PETERSEN**, Appleton, Wis.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any kind of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tension. Only \$4.50.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklet.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

"MESSAGES AND PAPERS OF THE PRESIDENTS," with two supplements, cloth, good shape. Mail cash offer to E. C. KREWSON, Elmcrest, Neb.

FOR SALE—Linotype, Model 19, in use two years, perfect condition, completely equipped. **NORMAN A. SMITH**, 217 N. Harvey, Oklahoma City, Okla.

FOR SALE—No. 4 Huber perfecting press with 5 h. p. motor; in good running condition. **NEW YORK COMMERCIAL**, New York city.

FOR SALE—Complete job-print; two jobbers, cutter, sticher, plenty equipment and business. 903 W. THIRD AV., Flint, Mich.

HELP WANTED.

Accountant.

A LARGE AND OLD-ESTABLISHED FIRM in the mid-West would like to hear from a man between 30 and 40 years of age who has a combined knowledge of printing and accounting, one who knows sufficient of the details connected with the manufacture of all kinds of printed matter to see that the billing of a large and varied output is intelligently and expeditiously handled, and is qualified along accounting lines to supervise the work of its bookkeeping department and the preparation of such general and departmental operating and profit and loss statements as are required by a large manufacturing establishment organized on modern lines and having many ramifications; those who can measure up to such requirements are invited to give, in confidence, full details of experience, where employed, in what capacity and at what salary, stating also nationality and church affiliations, if any. C 866.

Advertising Man.

WANTED—A live, experienced and ambitious advertising man of average education and good character; prefer man having had experience on daily paper in the Middle West in a city of under 100,000; situation is with a large metropolitan paper with good opportunities for live man. C 862.

Binery.

WANTED—Experienced young man to run fifty-inch Oswego cutting-machine; steady position. **SAN ANTONIO PAPER CO.**, San Antonio, Tex.

Composing-Room.

WANTED—An A-1 man for an A-1 job in an A-1 shop; the man we want has often said, "I'd like a steady job in a clean, well-equipped and well-lighted shop." We have it; growth of business creates a need for 2 job and ad compositors, 1 stonemason compositor, 1 linotype operator, 2 cylinder pressmen. We want men full of pep and witty pay for it to the limit. Now, write us in detail about yourself and ability; it means good money and quick action; shop located in northern Ohio. C 870.

WE HAVE a splendid opening just now for a really high-class compositor; a newly organized business with the finest composing-room equipment in Montreal (Canada); this is a real opportunity for the right man to work into the position of head layout man. Send full particulars regarding salary and experience in first letter, also samples, and photograph of yourself if possible. **T. P. THORNTON, MANAGER**, The Royals Press & Advertising Agency, Limited, Montreal.

COMPOSITORS AND RULERS WANTED in Cleveland, Ohio; scale \$30 and over for compositors, and \$27.50 and over for rulers; no labor trouble, simply shortage of trained men; business is good, working conditions good and Cleveland is the best city in the U. S. in which to live. Either come direct or communicate with the Secretary of THE CLEVELAND GRAPHIC ARTS CLUB, 601 Euclid Arcade, Cleveland, Ohio.

WANTED—Experienced combination superintendent and compositor, thoroughly familiar with first-class jobwork, cost system and advertising printing; only live wire and willing worker need apply; good salary for right man; state experience and salary; union. P. O. BOX 166, Wilmington, N. C.

WANTED—Large printing-plant in Middle West desires the service of an expert typographical layout man; broad experience and familiarity with advertising typography absolutely necessary. Apply to C 742, giving experience, references and salary desired.

MACHINIST OPERATOR—Have three linotypes, one linotype rule and slug ester; union; married man preferred. **STANDARD PRINTING AND PUBLISHING CO.**, Huntington, W. Va.

WANTED—Layout man in large New York shop; scale to start with, more as ability is demonstrated; send full particulars and references, and send samples of work; union. C 793.

WANTED—Artistic compositor on booklet and advertising work; large New York firm; scale to start, more if ability is demonstrated; union. C 847.

Engravers.

PHOTO-ENGRAVERS, half-tone finishers and router, open shop, steady position, highest salary for first-class men. **FREUD, MUGFORD CO.**, 476 Broome st., New York.

Managers and Superintendents.

WANTED—Working foreman-superintendent who is a good all-around printer, familiar with composing-room, pressroom and bindery; we are installing new plant to print THE TIMES OF CUBA and do general printing; equipment now includes Model 14 Linotype, two platens with Miller feeders, two Kelly presses, and will be extended soon; want man to take entire charge, using Franklin Printing Price-List; knowledge of Spanish desirable but not vital; salary will be what man is worth, and not less than \$60 weekly; can arrange cheap living quarters for married man, or room for single man; will pay transportation to Cuba; first-class, steady position with advancement is assured right man; must be Freemason; complete information with references must be furnished in first letter. **MR. O'BRIEN**, The Times of Cuba, Havana, Cuba.

PRINTING FOREMAN WANTED—An established medium-sized printing-plant, doing a good business, needs a first-class compositor as working foreman; one who can produce results; a "hustler." Address, in confidence, giving age, experience in full and wages to start. Excellent position, with advancement for right man. **THE LEO HART COMPANY**, Rochester, N. Y.

Miscellaneous.

WANTED—A young man with at least four years' experience in the printing business, willing to go abroad, passage provided by employer, to accept a responsible position with the Methodist Publishing House, Singapore. Full particulars on application to the Candidate Secretary of the BOARD OF FOREIGN MISSIONS, 150 Fifth av., New York city.

WANTED—Ideal man with plenty of merchandising ability to join the service department of a high-grade printing establishment, specializing in booklets, folders, and broadsides. **REPUBLICAN PUBLISHING CO.**, Hamilton, Ohio.

Organizers, Accountants and Secretaries.

ORGANIZERS, ACCOUNTANTS AND SECRETARIES to work with the United Typothet of America in organizing the printing industry; high type of men with knowledge of, and experience in, the printing business desired; good salaries and opportunities for future advancement. **UNITED TYPOTHET OF AMERICA**, 608 S. Dearborn street, Chicago, Ill.

Pressroom.

WANTED—Gordon pressman; union; steady; pleasant work; commercial. **LAKESIDE PRINTING CO.**, Racine, Wis.

Proofroom.

PRINTERS—PROOFREADERS WANTED. Thoroughly experienced in proofreading, with thorough knowledge of printing-trade; we have a good position for two men of this description. **E. R. DONNELLEY & SONS CO.**, 731 Plymouth court, Chicago, Illinois.

WANTED—First-class union book proofreader; highest New York city wages; permanent position; steady work. **VAL-BALLOU CO.**, Binghamton, N. Y.

Salesman.

WANTED—An A-1 printing and office-supply salesman to travel the Mississippi Delta, the best territory in the world; must be one who KNOWS how to sell and not just take orders; will be backed up by direct-by-mail advertising and personal letters. In answering, state previous experience, salary expected, age and when you can report. C 864.

Wood Engravers.

WOOD ENGRAVERS—Steady position, highest salary, to first-class men. **FREUD, MUGFORD CO.**, 476 Broome st., New York.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; day course, twelve weeks, \$40; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133 East 16th st., New York city.

SITUATIONS WANTED.

Binery.

BINDERY FOREMAN—A practical man with 18 years' experience seeks employment with high-grade concern in or near Chicago; can handle all grades of binding; at present employed; best of references. C 703.

SITUATION WANTED—Bindery foreman; can operate folders, cutters, auto stitchers, gathens, sewing-machine, etc.; 32 years of age; married, best habits, references; state particulars in first letter. C 778.

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited number of space advertisements is available for those who apply to the Bureau.

Published by A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

PAPER-RULER—First-class experienced man, 20th century ideas, seeks position with first-class boss; steady; union. C 817.

Composing-Room.

MONOTYPE CASSET OPERATOR, 12 years at business, desires change; connected for a number of years with a publishing house that has a national reputation; only permanent position in large growing plant in the East, doing book or catalogue work, considered. Give information regarding size of plant, hours and salary first letter. C 863.

Managers and Superintendents.

SUPERINTENDENT—Thorough organizer and systematizer desires position in North or East with firm starting new plant, or established plant desiring efficient and systematic management. C 861.

WANTED—A position as superintendent or manager by a man with a thorough practical knowledge of all branches of the printing business and a careful estimator. C 773.

Photoengraver.

A **THOROUGH**, competent photoengraver, with executive ability, 22 years' experience with first-class houses in England and America, seeks position with good printing-house desiring of engraving photo-engraving department; colorwork a specialty; non-union. C 871.

Pressroom.

PRESSROOM FOREMAN desires a position with a concern doing the best grade of half-tone and color work; at present in charge of pressroom of one of the best houses in the Middle West, containing 17 cylinder presses; references. C 873.

Salesmen.

PRINTING MACHINERY SALESMAN, with one house for the past 15 years, desires a connection; will be open for an engagement June 1 for New England States and New York State. C 868.

WANTED TO PURCHASE.

WANT TO BUY—Modern wood type, all sizes, for poster plant; two drum cylinder presses in good condition, not smaller than 30 by 44; 64-inch power clamp cutter; 64 by 44 rotary litho zinc press and plates for same, with proving-press and grainer; also Miller saw-trimmer, large routing-machine; in fact, everything to make up a first-class small poster plant. C 869.

WANTED—Secondhand Kidder or New Era roll-feed bed and platen presses of any size or type, with or without special attachments; also one-color Kidder 8 by 12 inch roll-feed bed and platen press. **GIBBS-BROWER CO.**, 261 Broadway, New York city.

WANT TO PURCHASE four Cross pressfeeders, sizes from 33 to 46 inches up; also quad double 16 and jobbing folders. In answering, state serial number, make of machine and price. **THE INLAND PRINTER**, 41 Park row, New York city.

WANTED TO BUY—A used Berry or Tatum multiple-head paper-drill with 4 holes; also a rotary perforator. **PACIFIC COAST SALES BOOK CO.**, Los Angeles, Cal.

IF YOU HAVE anything to dispose of in printing equipment, write us. **ADZIT PRINTERS SUPPLY CO.**, Grand Rapids, Michigan.

WANTED—Secondhand No. 8, 36-inch Rutherford coating-machine. **PITTSBURGH CAN COMPANY**, 129 Liberty st., New York city.

LATEST MODEL LINOTYPE WANTED—Will pay cash for Model 5, 8 or 14 linotype. Give full details in first letter. C 865.

WANTED, for cash, Harris two-color automatic presses, 15 by 18. **M. M. ROTHCHILD, Inc.**, 712 Federal st., Chicago.

WANTED—To buy used two-color rotary press, 30-inch or 32-inch cylinder; must be in good condition. C 867.

WANTED—Kelly press in good condition, with D. C. motor equipment. **TOLMAN PRINT, Inc.**, Brockton, Mass.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. **CHAS. L. STILES**, 280 N. 3d st., Columbus, Ohio.

Advertising Service.

GET variety into your advertising and you will secure larger results. Our Complete Service for printers includes two-color cuts and strong copy that produces business. Over ten years of success. Samples free. **ARMSTRONG ADVERTISING SERVICE**, Des Moines, Iowa.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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THE SULLIVAN PRINTING WORKS COMPANY, 1662 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

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BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

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HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

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STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFOHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Job Printing-Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

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AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

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Presses.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAML. SON MFG. CO., 636-704 Sherman st., Chicago; also 314-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 600-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

R. R. D. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE

83 Gold Street

NEW YORK

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also
181 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 49
Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass.
Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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BARNHART BROTHERS & SPINDLER—See Typefounders.

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F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-
machines for round, open or special shaped holes.

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GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

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ACME DRY PROCESS STEREOTYPING—This is a new process for
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matrix boards. The easiest of all stereotyping processes. Catalogue on
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OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired,
strung or equipped with special slots, holes, etc., when required. We
do not solicit business from your customers, but from you. You take the
order, we make and print the tags for you. By specializing in the
production of printed tags for every business, we can execute orders cheaper
than you could produce the same work. Send for particulars regarding
our plan, then look about you and get the tag business of your town.
There is a generous profit in this for any printer who is a salesman, and
the Denney plan requires no outlay and no investment for equipment.
Write us. DENNEY TAG CO., West Chester, Pa.

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AMERICAN TYPE FOUNDERS CO., original designs in type and de-
corative material, greatest output, most complete selection. Dealer in
wood type, printing machinery and printers' supplies of all kinds.
Send to nearest house for latest type specimens. Houses—Boston, 270
Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.;
Baltimore, 215 Guilford av.; Richmond, 1520 E. Franklin st.; Atlanta,
24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.;
Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis,
9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W.
Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419
4th st., South; Denver, 1521 Blake st.; Los Angeles, 121 N. Broadway;
San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 240
Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermott av.

BARNHART BROTHERS & SPINDLER, manufacturers and origina-
tors of type-faces, borders, ornaments, cuts, electric-welded chases,
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THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed
foundry type; large variety of faces. Specimen sheets and catalogue
on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress
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EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Dela-
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F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat
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AMERICAN TYPE FOUNDERS CO.—See Typefounders.

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NON-CURLING Gummed Paper

Gives Satisfaction
Under the Most Trying Conditions.

It absolutely will not curl.

It is handled as easily as ungummed paper.

It will print as nicely as the best grades
of ungummed paper.

It is unaffected by changes of temperature.

It admits of hair-line register.

*IT STICKS perfectly and everlastingly when it should
(when water is applied), but will not stick otherwise.*

You printers who have experienced difficulty with
gummed papers should treat yourselves to satisfaction
with the non-trouble-making, non-curling gummed
paper made by the House of Jones, established in 1811.

SAMUEL JONES & CO.
Newark, New Jersey

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We were most agreeably surprised to see what a finished job it made in a very
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"Some money-saver!" ESTEVAN PROGRESS, ESTEVAN, SASK.

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B. F. Goodrich Company, Akron, Ohio,
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Price, \$2 Postpaid. Special Oilstones, 35c.

Each with Order.

W. JACKSON & CO., Dept. A.

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La Salle St.,

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CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.
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ELF AUK (PN) ELF B.B.B. VULCAN MONARCH KALISTA

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Don't cut your new rollers to pieces on rule forms. Avoid slurring. Save 50% on your rollers. Use different size rollers
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bearers in forms. Save the tracks on your press. Something must wear—let it be the inexpensive rubber tires on the

Morgan Expansion Roller Trucks

Ask your dealer about them or send direct to MORGAN EXPANSION ROLLER TRUCK CO.
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A new roller with regular metal
tire—shows effect of pressure
on type. Heavy rule would cut
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The same roller with Morgan
type truck with rubber tire.
Shows same printing without wear-
ing of rollers.

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190-192 CONGRESS ST., BOSTON Established 1872 535-537 PEARL ST., NEW YORK



18-Pt. Egg-and-Dart Border
36 inches \$1.55



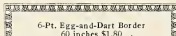
12-Pt. Egg-and-Dart Border
54 inches \$1.80



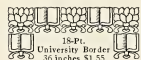
10-Pt. Egg-and-Dart Border
54 inches \$1.70



8-Pt. Egg-and-Dart Border
54 inches \$1.60



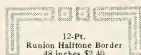
6-Pt. Egg-and-Dart Border
60 inches \$1.80



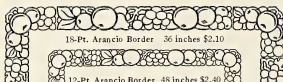
18-Pt. University Border
36 inches \$1.55



12-Pt. University Border
54 inches \$1.80



12-Pt. Runion Halftone Border
48 inches \$2.40



18-Pt. Arancio Border 36 inches \$2.10

12-Pt. Arancio Border 48 inches \$2.40



12-Pt. Runion Border
54 inches \$1.80

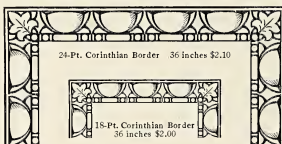


6-Pt. Runion Border
60 inches \$1.80



Paritan Borders
12-Pt.
54 inches
\$1.80

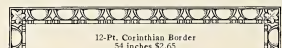
18-Pt.
36 inches
\$1.55



24-Pt. Corinthian Border 36 inches \$2.10



18-Pt. Corinthian Border
36 inches \$2.00



12-Pt. Corinthian Border
54 inches \$2.65



18-Pt. Strand Border 36 inches \$1.55

12-Pt. Strand Border 54 inches \$1.80



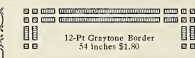
12-Pt. National Border
54 inches \$1.80



6-Pt. National Border
60 inches \$1.80



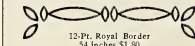
12-Pt. Banner Border
54 inches \$1.80



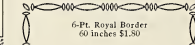
12-Pt. Graytone Border
54 inches \$1.80



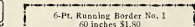
6-Pt. Graytone Border
60 inches \$1.80



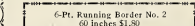
12-Pt. Royal Border
54 inches \$1.80



6-Pt. Royal Border
60 inches \$1.80



6-Pt. Running Border No. 1
60 inches \$1.80



6-Pt. Running Border No. 2
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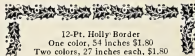
Zion Border
24-Pt. No. 2
18 inches \$1.20



Zion Border
18-Pt. No. 2
36 inches \$1.80



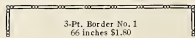
Zion Border
12-Pt. No. 2
54 inches \$2.10



12-Pt. Holly Border
One color, 54 inches \$1.80
Two colors, 27 inches each, \$1.80



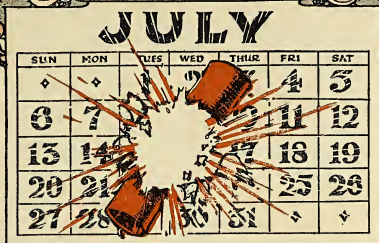
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A Suggestion—Keep this page on your desk for convenient reference in ordering

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Have the independent feeling that comes with the knowledge that your presses are equipped with Rollers cast from a summer grade of that extra long-wearing, result-producing "Fibrous" composition.

Order from any of the five addresses below.

Bingham Brothers Company

(Founded 1849)

ROLLER MAKERS

NEW YORK
(Main Office)
406 Pearl Street

PHILADELPHIA
521 Cherry Street



ROCHESTER
89 Mortimer Street

BALTIMORE
131 Colvin Street

Allied with BINGHAM & RUNGE COMPANY
East 12th Street and Power Avenue, Cleveland



SUCCESS



He has achieved success
who has lived well,
laughed often, and
loved much; who has
gained the respect of
intelligent men and the love of little
children; who has filled his niche and
accomplished his task; who has left the
world better than he found it, whether
by an improved poppy, a perfect poem,
or a rescued soul; who has never lacked
appreciation of earth's beauty or failed
to express it; who has always looked for
the best in others and given the best
he had; whose life was an inspiration;
whose memory a benediction."

—*Selected.*

The Inland Printer

LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 63

JULY, 1919

NUMBER 4

EFFICIENCY IN THE PRINTING-PLANT

BY WILLIAM A. HENKEL

"The more people are encouraged to write to each other, the more contentment there will be in the world."—JOHN WANAMAKER.



HAVING in mind the quotation employed by John Wanamaker in one of his daily full-page advertisements for his department store in Philadelphia, I am passing along, as food for thought, "Efficiency in the Printing-Plant." The modern trend of business is efficiency—more and more efficiency. Many authors write of efficiency for the other fellow, forgetting all about their own inefficiency. Printing-plant efficiency should mean efficiency for all—from the management to the superintendent, from the superintendent to the foreman, and all the way down the line.

I know of an insurance company, started eleven years ago, the success of which has been the wonder of the insurance field. The president and founder is a thoroughly efficient man, and it naturally follows that his whole organization is efficient. I would call this the practical efficiency that counts.

It has been the privilege of the writer to superintend many thousands of dollars' worth of printing for the above company and it has always been a pleasure to serve it, because, being efficient, the officers expect efficiency in their printing.

The World War has changed many small plants into industries of large proportions, having efficient organizations, gotten together hurriedly to handle war orders, and the aim has been maximum production. With the war came a demand for increased production.

Wages soared higher and higher; paper, ink and material of all kinds reached a cost almost staggering. Skilled workmen were scarce and hard to get at any price, as labor conditions had completely changed; social problems presented themselves; and the whole printing industry became so demoralized that the old order of working conditions was unable to cope with the new.

Has the printing business learned any lessons for its future welfare through the nerve-racking rush of war orders?

My study of conditions as our firm passed through the "war rush" has convinced me that never before has an efficient organization in all printing-plants been more imperative than now. Organization should not only direct the energies of a number of men, but it should also coördinate—all working together to the same end.

In choosing the more important men, we should look for men of a type, as well as practical experience. A man may be a skilled compositor or pressman, and yet lack the personality and executive ability to handle men. And, again, a man may have executive ability and personality, and lack technical experience in some certain line of printing. The latter should realize his lack of technical ability and surround himself with men possessing the technical talent which he himself does not possess. The former should develop his lack of executive ability to the end that when promotion comes he will be well able to handle the job higher up, both from an executive and a technical standpoint.

It should be seen to that each head of a department should have a man in sight to fill a position made vacant. This should apply throughout the whole organization.

A grave error that has come to the writer's attention, and is evident in most printing-plants, is lack of coöperation between the office, composing-room, press-room and bindery, there being a tendency for each to consider itself as a whole, forgetting that each is dependent upon the other to accomplish the end desired. This could be offset very largely by taking every department head into the confidence of the management as to the general policy of the company, and as to the results expected, making them feel that they are a part of the company, and giving them to understand that they are to spread this feeling down the line.

When all the employees are made to feel that they are working for *the best* company, that what they do for the company is helping themselves, there is no question but that a good feeling will predominate, and efficiency will be the result.

When the employees feel that the management is back of them in their efforts, they can accomplish more than if they feel that the manager, the superintendent or foreman will not take the responsibility for any mistakes that are made by any one, and especially those mistakes made through *improper instructions*. The head of a department should be fair enough to assume responsibility for any errors made by him, and not fix the blame on a subordinate.

Nothing is so discouraging to a competent printer as a *slow* decision. My experience has been that it is far better to give a *wrong* decision quickly than to make a *right* decision after a long delay, as this destroys confidence.

I know of no craft that so enjoys an exchange of ideas as the men of our craft. Why not have a staff meeting — say, once a month (too often is entirely wrong) — enabling the men to get better acquainted; to both give and receive ideas as to the better and more efficient way of handling a certain problem that has proved difficult, and how to handle it better the next time; and also to prevent useless discussion between the heads of departments during working hours; and, better still, to prevent discussion *between those who are not vitally interested*. Staff meetings will also form a line of thought for the betterment of printing from the management to all of the journeymen down the line.

Superintendents and foremen should be in contact with every man in the plant, which is not at all difficult, as the average printing-plant has a smaller number of men in proportion to the amount of work turned out than almost any other business.

All journeymen who are dissatisfied should have the opportunity to air their grievances to their superiors.

To my mind, the hiring and firing method used heretofore is wrong, as many foremen are not capable of discharging men intelligently, sometimes being jealous of their authority and not taking into view the expense to the firm of training a man. Many firms have an adjustment department, where all grievances are heard and decisions made — sometimes, instead of discharging a man, he is transferred to another department, and sent back to the job with a better understanding as to his duties.

There are many methods of establishing personal relations with employees, and I know of no business where the close personal contact of employer and employee is more to be desired than in a printing-plant. If the close personal contact can be established and felt by the employees, it will go a long way towards offsetting the unsettled state of mind too often existing through misunderstanding as to the policy of the employer to the employee, and will be the means of increased production, which, after all, is, or should be, the main object to be achieved in the study of printing-plant efficiency.

The fallacy of cheap, inexperienced men has been the downfall of many printing-plants. Many firms have been sliding along on a cheap basis, paying little attention to the apprentice problem, which I deem the most important of all. Too many boys are started as apprentices with their one and only object being to get a job, forgetting altogether the old maxim, "To earn more — learn more." An apprentice should be given every attention and instruction by his foreman, and be required to pass a given test before being passed on to the trade as a finished product, expecting to receive journeyman's wages, when at best he is only a two-thirder.

It is with gratitude that the writer recalls the beginning of his apprenticeship at the age of fourteen, twenty-six years ago, in the plant of his kinsman in Virginia (established by his great-uncle in 1806), when he was fortunate in being trained by a skilled and critical employer; and it is some satisfaction to know that he also has trained some men who are a credit to their craft and an asset to their employers.

To train an apprentice in a slipshod manner is *unfair* to the boy — it is *unjust* to the firm — and *careless* on the part of the foreman or superintendent who allows it.

I would also say a word in regard to living conditions of employees. If a man is not comfortable in his home life, the chances are that his efficiency as a workman will be affected. In many of the war plants which grew up almost over night, this subject has been given much attention by big business concerns, and I feel that it is well worth the attention of the printing industry or any other business; as all of these problems, when met, tend to better efficiency for all concerned.

I understand many of the foregoing problems are being considered by the Typothetæ in its "Constructive Reconstruction of the Printing Industry."

In most lines of endeavor some men are found who have become students of their respective lines — some of whom retain their knowledge for themselves, while others are optimists, and feel that their occupation is

the *only one*, and are willing to give and receive of their own and the other fellow's study.

If anything I have written can be of some benefit to any one printer, I hope it will be of benefit to some more printers, and I would ask the readers of THE INLAND PRINTER for their views on the subject, "Efficiency in the Printing-Plant."

WHAT THE COST SYSTEM HAS DONE FOR ONE NEWSPAPER*

BY M. J. MCGOWAN



REAL cost-finding in a Minnesota shop for a period of about five years has taught me thoroughly that this cost-finding has been an absolute necessity — a life-saver for the business that was being conducted in that shop. In dealing with cost-finding as I have experienced it, and to deal as plainly as possible with the conditions under which we have operated it, it will be necessary to deal with it from a very personal standpoint. I trust, therefore, that this will be sufficient explanation of the autobiographical atmosphere that will permeate the discussion. It is not to be presented as an example to pattern by in your business, because there are undoubtedly numerous printers and publishers in the State whose results for a like period show up much better. It will have to be, on the whole, a mere recital of what was done in our shop, how it was done and what resulted from the doing, and it is to be hoped that in the recital there will be some experience that will give you a beneficial idea and that from your expressions or questions about it there will be something of value for me.

Five years ago, after twelve years' experience in newspaper work, from sweeping out to editing the newspaper, we purchased our newspaper plant for \$5,500, \$50 of this amount being our own total cash resources at the time. A rather surprising confidence of some friends in the possibility of the newspaper business made it possible for us to borrow the balance of the purchase price. To this we added financial responsibilities amounting to about \$3,000 in the purchase of a standard linotype and equipment and a number of other items that we felt were necessary to the maintaining of a really good print-shop. After the excitement of being launched upon a business venture

on our own responsibility had passed, and we had been treated to the additional thrill in the form of a fire in our plant that was extinguished with a loss amounting to about \$250, we found ourselves in a position that older and saner business men would with reason view with alarm and suspicion.

We had located, in a town of 1,500 inhabitants, with an average Minnesota agricultural community surrounding it, a print-shop that contained more than \$8,000 worth of equipment, with \$7,950 worth of various kinds of evidences of debt out against it and a working capital represented in a rather uncertain amount of money that came in on subscription accounts and cash jobwork from day to day. Although I am not surprised at the fact now, I was very much offended then when our first order for paper, amounting to \$10, was held up for a time while our financial standing was being investigated.

After a short time in actual operation under the only kind of cost methods with which we were familiar at the time — an attempt to make the receipts pay the bills — it dawned upon us by some rough figuring that we had an expense of about \$15 a day from just the most glaring items, such as interest, rent, heat, light and power, and we had that expense even though we never turned a wheel, and the expense represented there provided no remuneration for our own strenuous efforts in doing good printing. In view of the fact that there were very few days when our receipts showed an average of \$15, this was a startling discovery and led to a feeling that something would have to be done and done very soon in changing either the trend of this expense or the trend of our receipts, and possibly both, or a number of individuals who had put up money on their faith in us and in the art of printing were going to be sadly disappointed.

The very valuable trade journals spoke highly of the value of cost-finding. Through them we secured a connection with a system that appeared to fit our kind of shop and we were finding costs after a fairly accurate method about six months after starting out.

*An address delivered by M. J. McGowan, of the Appleton (Minn.) Press, at the editors' short course at the University of Minnesota, University Farm, St. Paul, May 1 to 3.

Speaking in a general way of the results, they are these: Our plant today represents, by actual inventory, equipment valued at \$9,700; our subscription list carries nine hundred paid-in-advance, stop-at-expiration subscribers; our shop during its largest year's business produced work averaging approximately \$1,000 a month; for the past three years it has paid seventeen per cent on a valuation of \$15,000, paid each of three owners each year \$100 per month for their personal uses, and carries at this time an indebtedness of \$2,500.

There is nothing wonderful about the result as it stands. Other print-shops have done better, the same capitalization in other lines of business have brought greater return. The point most interesting to those directly connected with the institution, however, is that the installation of the cost system marked a turning-point in the road that looked very much like one leading to a forced sale, and set this particular business going in the direction that gave its owners a comfortable living, some pleasures, remuneration for labor put into the work, and has reduced the indebtedness to a point where it is no longer necessary to apologize to the banker when an extension of time on the balance is requested.

Our first investment in cost system supplies was \$13. The supplies consisted of a book of instructions, a summary book including a record of chargeable and non-chargeable hours, a job-record book, some job envelopes and some daily time-tickets for the persons working in the shop. The first work of the installation of the system consisted in setting down a complete inventory of the plant by departments, an act which it is very apparent should be performed by every printer whether he keeps a cost-finding system or not. The inventory is valuable in the first place because it gives absolute evidence of what is in the shop, and what those articles were worth in case of a fire loss; it shows what part of the shop has required the most money to equip and tells at a glance whether that department is overinvested and whether or not it is producing in quantity what the investment requires, and gives the owner an accurate idea of what the plant is worth in actual money — a thing which the expressions of a number of publishers have led me to believe they had no definite idea about.

It is a very simple matter to put from \$500 to \$1,000 a year in a plant in small items of equipment without changing the general appearance of the shop and without having any big item force itself upon you either in the expense account or in the general appearance of the workroom or office. You can buy small equipment for your machine, new belts for your press, new office equipment, perhaps a new desk pad or a new ink-well or a map or a flag to hang out in front. The items themselves seem inconsequential, and unless you

set them down in an inventory you will have no idea of the amount which you have added to your investment and thereby to the value of your plant in a year. Therefore, when we made an inventory we came to know for the first time just what we had in the shop and what it was worth when it was bought. The inventory when completed is very apt to be a surprise — it surprises some men to find out how much money they have spent in acquiring their property, and it surprises some others to find that the amount their property represents is smaller than they had expected. Anyway, it is worth all the trouble it takes to get an inventory to find out the value accurately.

Our first inventory showed that our total equipment was worth \$6,971.87. Two hundred and nineteen dollars and eighty-five cents of this was in the business office, \$3,177.25 in machine composition, \$922.57 in hand composition, \$1,270 in cylinder press, \$1,075.20 in job-press, \$232 in bindery and \$75 in the stock-room. We were paying at the time \$20 per month rent, \$50 per month in interest on borrowed money and purchase contracts, and about \$18 a month in insurance and taxes. Having got this far we began making out job orders on the job-ticket form and every one in the shop began making out the daily time-tickets. We put a rather complicated looking face on our shop clock and our cost system was in active operation on all fronts.

Without question it was difficult for every one in the shop at first to have to report on that daily time-ticket just what he did every minute of the day, but this was at the beginning only. It now requires but very little time or effort to keep the tickets and keep them accurately, and the doing of it has become a second nature to all of those who must. Without question, too, the posting of the time-tickets was a task that seemed to drag heavily, and the separation of the chargeable and non-chargeable hours was somewhat perplexing, but this has changed also with experience and it is a simple matter now to make them both stand up and be counted. Installing a cost system is something like buying a new car and learning to drive it. Quite frequently while the machine is new you'll get into reverse gear when you want the intermediate, or you'll step on the gas when you want the brake and crash through the garage wall; but these mistakes happen only when you are a novice. Eventually you find the gears and the gas and the brakes automatically without giving the matter a thought, and provided you control your desire for speed you'll move along nicely under all conditions and get home without causing a jar to the life and accident insurance companies.

Our first month's summary gave us a number of surprises. It happened to be August, the month when vacations are taken. Four persons in the shop worked

a total of six hundred and fourteen hours, or a total of about twenty-five hours a day, or an average of little more than six hours per day per person. Our pay-roll for the month was \$330, making the hour-cost for the month for pay-roll alone 53 cents. After spreading this over the "Statement of Cost and Profit and Loss" sheet and adding to it the items of rent and heat, light, power, insurance and taxes, interest on department investment, depreciation, bad accounts, spoiled work, office stationery and postage, telephone and telegraph, selling expense and commissions, donations, water, soap, towels, interest on borrowed money and purchase contracts and miscellaneous expense, we found our hour-cost for the first month to line up at \$1.98 for machine composition, \$1.75 for hand composition, \$2.80 for cylinder presswork, \$1.10 for job-press, \$1 for bindery. Our total expense this month was \$532.19, our total receipts \$368.47, we used \$39.87 worth of stock, and our cost system gave us the very comforting information that during the month of August, 1914, we had a loss of \$203.59, or paid that much for the privilege of doing business.

The net result of this first month's experience with the cost system was the advance on our part from the vague feeling that we were not coming out at the right end to a feeling of absolute certainty that we were not. It showed us that we must get a great many more hours of active production out of our plant to reduce the hour-costs, which meant, in effect, that we had to have more business or our nice shop in a comparatively small town was going to be a fizzle, and it showed us that our charges for advertising and for most of our job-work needed revision upward. Both of these we attempted to accomplish, in a measure, immediately, but the new business was sought with more confidence than the upward revision of prices was faced.

However, the next month showed decided results in improving the general outlook. Four persons working full time and two part time put in 984 hours at a pay-roll cost of \$343.55, or an average hour-cost of 34 cents. Where we had 97 hours of chargeable machine composition the first month we had 155 the second month, and our cost on the machine went from \$1.98 per hour to \$1.03; hand composition went down to \$1.34, cylinder press to \$1.01, job-press to 90 cents, bindery to 77 cents and stock handling to 90 cents. Our total expense for the month was just \$5 more than it was the previous month, our total receipts went from \$368 to \$817, and our net profit went to \$230, making us about \$27 to the good on two months.

From that time onward our business went along in a much more satisfactory manner. The more we became accustomed to the cost system operation, the more it became possible to figure out the various items correctly, and all the time we knew quite accurately

what results were being obtained and could find definitely just what we were not doing to the best advantage. The system has not enabled us to make money every month. There are certain months in the year when business gets dull, but the pay-roll continues and the overhead continues and a month's business will show a loss as a result. But the record of past performance as the books of the cost system show them gives us an idea of what to expect and where to exert some effort to forestall the things that caused

TOTAL BUSINESS FOR THE YEAR.

	1917	1918
Jobwork.....	\$ 3,068.17	\$ 3,303.30
Advertising and legals.....	5,613.98	4,680.85
Subscriptions.....	1,451.97	1,082.02
Miscellaneous.....	6.00	.....
Total business for year.....	\$11,040.12	\$ 9,165.17

TOTAL EXPENSE FOR THE YEAR.

Light and water.....	\$ 110.00	\$ 123.38
Labor, other than owners.....	1,026.00	2,090.05
Salaries of owners.....	3,105.10	.....
Salary of one owner on duty.....	.....	1,500.00
Miscellaneous.....	646.74	799.95
Supplies, office and shop.....	79.17	79.58
Paper stock.....	934.83	787.42
Telephone.....	62.00	79.15
Taxes.....	79.78	123.50
Insurance.....	81.10	60.81
Gas and linotype supplies.....	166.83	159.28
Rent (heat included).....	440.00	.....
Rent and fuel.....	.....	371.04
Freight, drayage and express.....	103.85	121.20
Postage.....	123.83	120.82
Plate matter.....	57.26	34.00
Expense, correspondents.....	28.00	34.50
Expense, soliciting subscribers.....	100.02	.....
Discounts.....	62.04	23.13
Automobile.....	358.23	.....
News service.....	.....	23.88
Total expense for year.....	\$ 8,405.78	\$ 6,533.78

SUMMARY.

Total business for the year.....	\$11,040.12	\$ 9,165.17
Total expense for the year.....	8,405.78	6,533.78
Net profit for the year.....	\$ 2,574.34	\$ 2,631.39
\$2,574.34 profit is 17.16 per cent on \$15,000.		
\$2,631.39 profit is 17.54 per cent on \$15,000.		

Expense Items and Summary of Business
for 1917 and 1918.

losses before. It showed us where expense in some department was excessive and could best be cut out or efforts transferred to some other department. It showed us what I admit frankly had not occurred to me before, that the machine department, representing about one-third of the total investment in the plant, must be kept busy every hour if the hour-cost was to be kept within reason, and must as well be made to produce the greater part of the revenue that came into the plant in order to justify itself.

To illustrate—for the first twelve months following the installation of the cost system we operated our linotype during the ordinary working day only, but we secured about enough work for it to keep it busy every day in the week. Under this operation the costs averaged about \$1.25 per hour. In an effort to increase

the revenue from this department and cut down the hour-cost, we operated the machine for a period of months on two nine-hour shifts, and at times on three eight-hour shifts, or full time. One month during this time the hour-cost reached the low point of 88 cents per hour. This, however, was an exceptional month, and the average under the twenty-four hour day method kept the cost at about \$1 an hour. The war, however, broke in on this arrangement by taking most of our help, and for the past twelve months we have been operating on regular length day only and our hour-cost has reverted to \$1.20.

The cost system has tended throughout to make our knowledge of our business more complete. It is a fact that, having looked into the matter of doing business thus far and found so many things about which we previously knew nothing, we became interested in the matter and got much satisfaction in following out the various leads that were presented still further than the cost system carried us. The matter of prompt

collections and prompt settlements came to appear very obviously important.

One feature that one of these leads brought out is that the volume of business even under a cost system does not necessarily mean a larger net profit on capitalization. Our business for 1917, the largest we have thus far reached, was \$11,040.12. The total expense, including the salary of active owners, was \$8,465.78, making a net profit of \$2,574, a little better than seventeen per cent on what we consider our capitalization of \$15,000.

In 1918 the war came and took two of the three owners out of the plant and cut the total number employed from seven to three. In spite of this, the business produced more than \$9,000 total receipts with \$2,000 less total expense and made the net profit seventeen and one-half per cent, just a trifle better than it was during the biggest-year. The expense items and a summary of the business for two years are given on the preceding page.

THE AMERICAN LANGUAGE

BY F. HORACE TEALL



AMERICANISMS have long been the subject of research and of disputation, with but one result that must find universal acceptance. That the language of the United States, from the lowest ranks to the uppermost of the adepts in speech or in writing, abounds in vocables and locutions different from those used for the same meaning in England, and that such local differences can never be eliminated, is the one established fact that can not be successfully gainsaid. But it is also the fact that has led to the most fallacious and troublesome of propositions. Among those persons who have had prominence in the discussion of Americanisms, some have found occasion for the proposition that the two kinds of usage be classed as two separate languages — the English language and the American language — as if they were actually two distinct tongues.

It is unfortunate that no more felicitous name has been found for what is really meant by most men in speaking of "the American language," for this is somewhat ambiguous. The person who discovers or invents a word or short phrase that conveys the meaning "the American use of the English language," and can not be perverted into any other meaning, will probably thereby eliminate or at least ameliorate a common misunderstanding. For it is certain beyond dispute

that our language is the English language and can be no other. We can not appropriately call it the American dialect, for we have many dialects, as England also has many, which differ from one another fully as much as any dialect in one country differs from any in the other country.

A large book entitled "The American Language," by H. L. Mencken, recently published, is the immediate cause of our choice of subject for this article, though much former impulse toward the same theme has been resisted. Mr. Mencken's publisher (Alfred A. Knopf, New York) tells us that this is "the first book to present with any intelligibility the origins, development, and present state of the American dialect of English. All other existing works upon the subject deal exclusively with the vocabulary; this one aims to examine the more fundamental characters of the language — its idioms, its methods of word-change, its relations to other languages, its syntax, and its tendencies in grammar." He also says: "The work is of value to American teachers of English, to students of English dialect, to those of American literature, and to all persons interested in the language spoken by 100,000,000 Americans. It is thorough, but it avoids pedantry. A comprehensive bibliography is appended."

The author, however, says in his preface: "The present book . . . is anything but an exhaustive treatise upon the subject; it is not even an exhaustive examination of the materials. All it pretends to do is

to articulate some of those materials — to get some approach to order and coherence into them, and so pave the way for a better work by some more competent man. That work calls for the equipment of a first-rate philologist, which I am surely not. All I have done here is to stake out the field, sometimes borrowing suggestions from other inquirers and sometimes, as in the case of American grammar, attempting to run the lines myself."

I shall not attempt a detailed criticism of the book, which is written in good literary English with the object, as many will construe it, of explaining and supporting colloquial incorrectness which the author classes as correct American. Some of the main points upon which I am impelled to touch are those named in the preceding quotations. These points are not easy to elucidate without some appearance of pedantry and dogmatism, especially by one who does not approve the work as a whole.

As said in opening, there is inaccuracy in the term American dialect as applied in the book, for as there used it implies a unity of American usage which does not exist. Many expressions that are universally used in the United States are different from those used in England with the same meaning, but most of them are undeniably good English words that originate, develop, and persist in perfect accordance with the regular processes of the English language. These processes and developments are well worthy of close investigation, and they have been subjected thereto, though not as differentiated into English and American. As distinctly American they are of no linguistic interest. Naturally, it follows thereon that the main field of inquiry has been the vocabulary. And even Mr. Mencken devotes his attention very largely to the vocabulary, with the usual result that many words are classed as Americanisms that are not peculiar to America, and many, or some at least, are listed as used only in England that are, to say the least, not uncommon in the United States.

A phase of the subject that has not been fully treated is the adoption by English writers of words heretofore ostracized by them as Americanisms. I have no collection of evidence fit to offer in support of the assertion that this is at all common, but I am persuaded that it is much more frequent than it formerly was. The most recent examples I have seen were in a novel printed in England, two of which especially impressed me. One man's ideas were called "high-browed," and another man was said to be "bluffing it," and these words were used as familiarly as any others. An English friend told me he had never seen them elsewhere in English print.

It may well be doubted whether such a work has any real general value for American teachers of English, or for students of literature. English language and literature is taught too imperfectly to burden the teachers with minutiae of etymology and usage beyond the most practical. Language teaching might well be made better than it is or ever has been, but will never be bettered by extending it to include the disputed or questionable usages. English grammar is imperfectly taught mainly where instruction is cramped by mere drilling in rules that are dry and mean nothing clear to pupils.

Most striking in its futility is the assertion about American grammar. Correct syntax and all correct grammar in America is identical throughout with that which is good in England. A vast amount of the spoken language in both countries is ungrammatical, and much that is written is likewise faulty. And the same kinds of faults are common everywhere. We can not correct this popular faultiness by the assumption that the common errors constitute good grammar in one country, while they do not in the other. It may be, for instance, that the use of adjectives as adverbs is more frequent in the United States than in England, though that may be doubted. I personally am convinced that no actual difference exists. And the same is true as to all such word-changes, except possibly that in the United States we may be a little more given to making verbs of nouns without inflection. Whether this is so or not, such interchangeableness constitutes one of the regular language processes in either country. The grammar of the English language is the same in substance the world over, and there certainly is no such thing as American grammar.

American colloquialism has surely gained a foothold in literature that threatens in its turn a spreading of corruption in American speech. But that is true also of English speech everywhere. Only one way to counteract this effect is possible, and such counteraction is not presently forthcoming. It consists in persistent improvement in teaching, as by effectual discrimination between good and incorrect use of language. Sometimes ungrammaticalness is literary artistry, as in the reproduction of the speech of illiterate persons. And such is the commonest way in which poor language use appears in literature, whether it be American or English.

Mr. Mencken has done a vast amount of highly commendable scholarly work in making his book of nearly four hundred large pages, and has paved the way for future researches, notwithstanding my dissent, feebly expressed, to his seeming misnomer, "The American Language."

A healthful hunger for a great idea is the beauty and blessedness of life.—JEAN INGELow.

GETTING THE MOST OUT OF THE TRADE JOURNAL

BY JAY GLENN HOLMAN



INASMUCH as it is by the exchange of ideas that followers of the printing-art can get the most benefit from *THE INLAND PRINTER*, the writer undertakes to give his idea of how to read and make use of the trade journal. If, in return, others will respond with their methods, we will gain in efficiency and enjoyment. The ideas presented easily fall under the classifications of "How to read it," "How to use it," "How to save it" and "How to help it," and so you will find them grouped.

When *THE INLAND PRINTER* comes to the shop it is an unwritten law that we all gather around to look it over. This hasty glance only whets the appetite, so to speak, and each one sees in it some article or advertisement to be read with care at a time of leisure. Then we take it home to show the wife, and if we are so fortunate as to have a reproduction of a specimen or a notice of some kind, we visibly swell with importance and join in rejoicing while the wife pats us on the back. But, honestly, it means a great deal to come into national prominence through a respected journal. As a sequel to these notices, acquaintances may be made that last a lifetime, even business partnerships resulting.

As to the actual reading, we proceed as follows: Starting at the front cover, which we pause to admire, we work steadily through the book, advertisements, special articles, editorial, correspondence, and so on through to the back cover. In this way nothing is missed and those things that are of special interest are noted and can be referred to later.

In the close, careful reading of every page you get a veritable encyclopedia of information about new methods, machines; inspiration from article and specimen; and determination to help in making the trade and business better for your having worked in it. To such a reader the trade journal would be cheap at \$10 a year, for in no other way can knowledge and experience be so rapidly and widely spread. The man who intends to move ahead must keep himself posted.

To keep copies of the trade journal intact and accessible, it is best to have them bound in volumes. Everything should be saved but the advertising pages, and those are discarded only because *THE INLAND PRINTER* has such an efficient bureau of information

that any material or method or manufacturer of printing goods may be located at the cost of a letter of inquiry. It may be of interest to advertisers to know that special series of advertisements, such as the Strathmore series, are saved because of the excellent ideas to be gained from them.

The writer has a special three-quarter, brown leather binding with mottled brown edges, and the same style is used on all volumes. In time he will have a library that will be a delight and a pride.

How to use the trade journal is an important subject, and many readers will have new and original ideas about it, so come back with some of them. Where else can you get so many good examples of new processes, and ideas in color schemes and arrangements? How better can you convince and land the customer who doesn't know just what he wants? In one particular case ideas were furnished for a beauty section, a war section, scene section, and special color inserts for a large university annual. It pays to have the journals handy and easy to handle.

Superintendents should make it a special point to pick out the various items pertaining to the different departments and recommend them to be read by the men most interested. This will help every one keep up-to-date and on the job, and will enable the superintendent to find out which of his men are progressive and willing to study.

The advertising ideas that are presented in the review and specimen departments are innumerable and invaluable, and as they are not generally copyrighted they can be adopted and adapted to your own needs.

It seems to be human nature to get as much as we can for nothing, but on the other hand, it is a fact that those things for which we do not work are worth least to us. So it is with your trade journal. Have you a good idea? Send it in and let others use it. Have you received any special inspiration? Don't hesitate to say so. Do you like the journal? Get others to take it; the more subscribers the better will be the paper published. One man placed five subscriptions (linotype operator, pressman, floorman, apprentice and binder operator), all in one shop.

Many are the printers who are glad to acknowledge the trade journal as the lamp that has inspired and lighted the way to better things in business and great personal enjoyment and inspiration.

*You may glean knowledge by reading, but you must
separate the chaff from the wheat by thinking.*—OSBORN.



WOODROW WILSON
PRESIDENT OF THE UNITED STATES
AND COMMANDER-IN-CHIEF OF
THE U. S. ARMY AND NAVY

Two-Color Engravings by
Gatchel & Manning, Philadelphia



EDITORIAL

It was a source of great pleasure to receive a visit during the past few weeks from J. Radiguer, manager of Fonderie Caslon, Radiguer & Co., and also editor of *La Typologie*, of Paris, France. Like the number of other visitors we have received from foreign fields, Mr. Radiguer has come to America for the purpose of learning more about our methods and processes, and to purchase a considerable amount of machinery and supplies for the printers served by his company. Be it said to his honor that for four years and a half Mr. Radiguer was separated from his home and family, fighting with the forces of his country for humanity and civilization. Though several times wounded, listed among the missing and also among those who made the final sacrifice, Mr. Radiguer has been spared to his country and is now serving it in the reconstruction of the printing industry by seeking the best that can be found in machinery, processes and methods.

ANOTHER visitor from across the water during the past month was G. P. Garbett, of Odhams Limited, London, England, who also is here for the purpose of securing information that will enable the firm with which he is connected to re-establish its business and build up its equipment. The plant of Odhams Limited suffered severely from one of the air raids over London, a large portion of it being demolished. An electrical engineer by profession, Mr. Garbett has made a thorough study of electrical devices in the control and operation of printing machinery, but though he has paid special attention to this phase of the work he has also acquired an extensive knowledge of printing processes.

SEVERAL things are brought forcibly to mind by the many visitors we have received from foreign countries. In the first place, emphasis is placed upon the great opportunity that is before our manufacturers for developing and extending their business in other lands — an opportunity never before equaled. Also, without exception, all of our visitors have spoken with great admiration of the remarkable development in and the efficiency of our machinery and methods, as well as the manner in which printing businesses are conducted. This is a splendid tribute to the genius of our manufacturers and master printers, and it is one that is justly deserved, for printing has indeed been brought to a high state of development in this country. Do we realize, though, that it places a great responsibility upon us? Printers of other nations

are looking to us for standards upon which to base the further development of the printing industry in their lands. All of which emphasizes the fact that we have a reputation to sustain. Let us live up to our obligation.

"How Printing Profits Are Lost."

It is refreshing, to say the least, to read a book that gets right down to the actual facts and sets them forth in such a straight-from-the-shoulder manner as is done by Edward P. (Dad) Mickel in his book, "What Shall It Profit You?" Mr. Mickel's wide experience in the printing business, and his years of activity in organization work among printers, enable him to speak or write with authority. In the first chapter of his book, the subject of which is "How Printing Profits Are Lost," he sets forth some pertinent statements, from which we quote without further comment:

In talking to our customers, in selling them printing, more often than I care to mention we have taken their changes and additions to original specifications on a job we had already priced, and assured them it would be easy and a pleasure to make the changes as the cost would be but trifling. The facts were, we didn't know what the cost was going to be ourselves. We were led to do these things asked of us for fear the order might be taken from us, yet we knew that every change, every addition, cost us real money, and when we did this we were cutting our own price to the extent of the additional cost. And here, too, we find that our profits are lost because we talk equipment and manufacture instead of business and merchandising.

We have expended in recent years a great deal of time, a great deal of money and the thought of the very best brains engaged in the printing business in studying costs; in finding and devising the most efficient methods of production; in inventing new labor-saving machines and refining methods of manufacture; in the training of efficiency experts, cost-finding experts; but we have not as yet given the measure of thought and study necessary to that other fundamental, which is the more essential of the three — the selling of the product.

We have schools to train our people in estimating, in cost-finding, in efficiency methods; we have schools to train our printers, but what are we doing for the man who must sell the product of our factories, on whose shoulders almost the entire burden of profit or loss ultimately falls? It is no longer enough to pick out bright young men with a smattering of the printing business, put a few samples of printing in their hands, and send them out against the buyer of printing to sell our products. They must be trained to meet the buyer; training is just as essential here as in any other branch of the printing business. They must be taught the theory of merchandising; the philosophy, the psychology, and the practice of selling; they must become something more than "price carriers." The old idea

that all salesmen are born salesmen will not hold. The selling of printing is a matter of logic, of initiative, of tact and judgment. These are but a few of the things a salesman must possess in order to *sell printing at a profit*.

We can not sell the product of a printing factory by entertainment, a good story, or the glad hand alone.

It is a fact that it requires five years of apprenticeship to make a printer, while for a salesman in the same printing establishment, large or small, the idea has been prevalent that a week or ten days was sufficient time to teach him to sell printing.

Of the three — cost-finding, efficiency and selling — the greater of these is *selling at a profit*.

Improve the Printed Product by Proper Preparation of Copy.

In his new book on "Modern Punctuation," George Summey, Jr., includes a paragraph which reads as follows:

"Printers are business men, often artists as well, who wish to produce satisfactory typographical work at a profit. Their concern is not with literary but with typographical composition. They seek correctness, consistency and intelligibility, but manifestly can not assume the writer's functions any more than is necessary to the reputation of the office. If printers are required to do half the pointing they are not to be blamed for making rules which will roughly serve for average cases. The more definite the rules, when copy is defective, the less waste of time and capital. But printers' rules are not invariable laws for writers; nor do the current style-books attempt to set forth the rhetorical aspects of punctuation in any comprehensive way. Printers lay stress on consistency and good design; naturally enough they leave to the writer the finer distinctions of emphasis and meaning."

Mr. Summey is right in his statement that "Printers are business men who wish to produce *satisfactory typographical work at a profit*." While it seems that many evidently ignore the profit, yet it is encouraging to know that the number who make it a point to do work at a profit is increasing, though there is still room for improvement. But that is not the thought we had in mind.

By far too much of the said "satisfactory typographical work" is spoiled because of the seemingly unbreakable rule in many printing-offices to follow copy. In many cases this rule has grown out of the fact that those writing the copy refuse to allow any changes or to accept the suggestions offered by the printer. Nevertheless, a great many writers — in fact, the majority — appreciate such suggestions for improving their work.

To a very large extent the printers' product would be improved, and more satisfactory typographical work produced, if the printers made it a rule to have some competent person in the proofroom go over all copy and have it properly prepared before it was sent to the case or machine. Of course, the necessary charge for this work should be made in order to produce the work *at a profit*; but the extra charge would undoubtedly be offset by the saving in the time of making corrections and alterations. It would also be necessary to secure the customer's

consent, but if the matter is properly presented this will be forthcoming and the customer would most likely appreciate having the additional interest taken in his work and be willing to stand the slight additional cost.

As we write, we have before us for review a recent work on subjects connected with printing — a good book from the standpoint of the technical matter and the information contained therein. Above all others, books on printing should be produced with care, but to the least critical of readers it would be apparent that this one shows extreme carelessness in the proofreading. This is but one out of a number that have come to our attention.

As set forth in an article in our June issue, the work of proofreading has to too great an extent been looked upon as a necessary evil. Careful reading of proof adds the finishing touch to a job of printing by eliminating errors made in the composition. So, also, does the proper preparation of copy enhance the printed page by freeing it from inconsistencies and errors in construction and punctuation.

Put the Printer on Same Basis as the Merchant and Banker.

A paragraph from a letter written by one printer to another, both of them active workers in their organizations, was brought to our attention because of a complimentary reference to this journal. The paragraph follows:

"I look forward with a great deal of pleasure to the day when the printers of this State and elsewhere will have some standard price-list, some standard basis of estimating — in other words, to the day when the printer will have to know his business just as much as the merchant or the banker has to know his. I can see better days beginning when every printer is a subscriber to and a reader of THE INLAND PRINTER, and every printer has some cost system and a Franklin Printing Price-List."

Naturally, we greatly appreciate this reference to THE INLAND PRINTER. However, that is not the point we desire to emphasize.

The statement upon which we do wish to place emphasis is: "I look forward to the day when printers will have some standard price-list, some standard basis of estimating — in other words, to the day when the printer will have to know his business just as much as the merchant or the banker has to know his."

It is to be hoped that this day will not be long delayed, and it is encouraging to know that agencies are now at work to hasten it. The work now being done by the local organizations of employing printers, backed up by the efficient forces of the national body, the United Typothetæ, has this object in view. Never before has such a constructive effort been made for advancing the interests of any industry as that now in progress in the printing-trades. The benefit of this work will, of course, be felt to a greater or less extent by printers everywhere. It is needless to state, however, that those contributing of their time and effort will derive the greatest benefit and profit therefrom.

Collectanea Typographica



By HENRY LEWIS BULLEN



In the elder days of Art,
Builders wrought with greatest care
Each minute and unseen part,
For the Gods see everywhere.

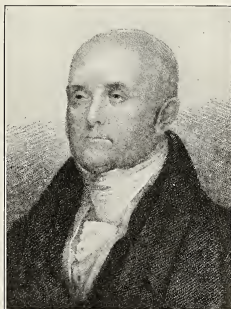
—Longfellow, 1807-1882.

* * * *

Art Cultivates Art.

THE great and good John Ruskin wrote: "Beautiful art can only be produced by people who have beautiful things about them, and unless you provide some element of beauty for your workmen to be surrounded by, you will find that no element of beauty can be invented by them."

Collectanea has been in thousands of printing-houses, yet can not recall as many as ten in which any element of beauty was provided. A clock and a calendar or two, or the picture of a printing-press or a printing-press factory are the usual decorations, and yet in the great majority of printing-houses there is some effort to excel, some effort to make printing beautiful. When we wonder why the results are too often garish and distasteful to those who love good typography, the answer comes that the efforts, commendable as they are, are made by starved minds. This accounts for the vogue of ugly type-designs; the confusion in the minds of some printers, under which novelty covers a multitude of sins against refined taste; the acceptance of other printers' work as a standard to emulate or excel, quite apart from individuality in the appreciation of things beautiful—imitation, instead of study of art principles, and lack of the art sense which separates the good from the vulgar. Good pictures, busts and prints, whatever the subjects, will be educative, especially in places where efforts are made to excel, though what is excellent may be but vaguely apprehended. All the better, of course, if the pictures and busts relate to typography and to printers of eminence. Better still if a few masterpieces of printing are enshrined where the workers may see them and occasionally have access to them. The workmen will be benefited, their ideas uplifted and their distaste for the ugly will be strengthened. Things



Jacob Perkins,
of Newburyport, Massachusetts, 1766-1840.

Inventor of the Process of Steel-Engraving; the first steelplate engraver and printer; founder in 1818 of a bank-note printing establishment which is still flourishing, the most extensive in Great Britain; author of several other important inventions. See biography herewith.

of beauty will also promote refinement of manners in the shops. It is only in places where good printing is not understood that compositors have foul habits and work amid the dirt they themselves create. When we reflect upon the bare ugliness of the average printing-shop, we find excuses for the uncouthness of many compositors and some foremen. In a composing-room representing an investment of a few thousand dollars, we are sure that an outlay of five per cent of the amount for things of beauty, some decorations on the walls, would be a sound and practical addition to the plant. Why should that considerable part of our lives which we spend in business premises be lived in exile from things of beauty and refinement? We hope that some aspiring printers will be influenced to begin to take Ruskin's advice.

* * * *

We prize books; and they prize them most who are themselves wise. In the highest civilization the book is still the highest delight.—Emerson.

The Inventor of Steel-Engraving Was an American.

THE important art of engraving on steel was invented in Newburyport, Massachusetts, in 1815, by a native of that town, Jacob Perkins, who was born July 9, 1766. He was apprenticed to a goldsmith at the age of twelve. In three years, his employer having passed on, young Jacob succeeded to the business, manufacturing gold beads and shoe-buckles. At the age of twenty-one he secured a contract to make copper coins for the State of Massachusetts, for which he himself made the dies. This turned his attention toward engraving. In 1790 he invented the first nail-making machine, out of which grew the extensive nail manufactories in Amesbury and other parts of Massachusetts. During the war of 1812 he constructed machines for reboring old cannon, and thereafter, until his death, gave much attention to heavy artillery. In 1823 he constructed a steam-gun, surpassing in power and speed any artillery then in use. Although this gun had the approval of the Duke of Wellington, at whose instance Perkins received three medals from the British Government, the difficulty of transporting the machine prevented its adoption. In 1815, as stated above, Perkins discovered the method of softening and hardening steel, which is essential to steel-engraving. A design, bank-note, postage-stamp, etc., is engraved on soft steel, and then hardened. This hardened original is then pressed into a sheet of soft steel as many times as are necessary to fill the sheet to be printed, and then the sheet is hardened. Having perfected his invention, Perkins left Newburyport in 1816 for Philadelphia, where he established the first steelplate printing establishment in the world. In 1818, seeking a wider field, he went to London and established the bank-note engraving and printing house now known as Perkins, Bacon & Co., Ltd., which has a position in Europe similar to that of our American Bank Note Company.

Perkins was one of the earlier small group of American inventors, which included Fulton, R. M. Hoe, David Bruce, Goodyear and others, who first gave

America its preeminence in invention. This remarkable printer — for that was his chief occupation for more than thirty years — died in London in 1849, at the age of eighty-two.

Steel-engraving was not employed for other than commercial purposes until 1830, when the first art subject was engraved, a picture published in a book of poetry, entitled "The Social Day." Prior to 1830 all line-engravings on metal were printed from copper. *Collectanea* often bears early line-engravings referred to as "steelplates." This, of course, is incorrect.

* * * *

A Printer Enrolled Among the Immortals.

MAY 31 of this year was the centennial anniversary of the birth of Walt Whitman, printer and poet. Various celebrations were held. The principal event centered in Brooklyn, where, under the auspices of the Academy of Arts, a largely attended public meeting was addressed by several noted authors. This meeting was preliminary to a pilgrimage to the birthplace of the poet, West Hills, Long Island, where the house in which he was born is still standing, sound to the core after nearly two centuries' use. Two hundred admirers of the "good gray poet" made the pilgrimage. Messages were received from across the seas. Amid all the sentiment, the fact stood forth that this man, who from the age of fourteen until the age of forty earned his living chiefly by setting types, is recognized as one of America's higher intellectual assets. A short biography, with a portrait and a picture of Whitman's birthplace, was printed in *Collectanea* a few months back. Whitman honored the profession of Printing, and printers ought to be acquainted with his career. Read a book or two about him. Read his poetry. Men of great intellectual power have frequently acknowledged that the study of Walt Whitman's verses has given them new and better views of life.

* * * *

Fixed Prices.

AT the end of a liturgy that was printed during the early part of the reign of James I. of England (1604) the following notice, limiting the price to be charged for the book, is found:

The King's Majestie, by the advice of his most dere Uncle, The Lord Protector, and other, his Highnes' Counsaill, straightly chargeth and commandeth that No Manner of Persones sell the Present Book, Unbound, above the Price of Two Shillings and Two Pence, and the same Bound in Paste or Bordes, in Calves Leather not above the price of Four Shillings the piece. God Save the Kyng!

Printing and Architecture Are Sister Arts.

OUR art and that of architecture have the same principles. They are both geometric. Our areas of straight matter, repeated page upon page, are they not akin to the plain walls of a building? May not both pages and walls be serviceable enough, yet crude and ugly or symmetrical and beautiful? And the columns, arches, lintels, friezes, facades and other decorative additions to the



Printer-Mark of Vincent Costelyn, printer of Haarlem, as it appears in a book printed by himself in 1620; one of the very few early pictures of a printing-press in which the proper relation of the unprinted and printed paper to the press was understood by the artist. Early engravers persisted in placing the paper in positions where the pressman could not reach it without walking around the press.

walls, are they not all akin to the sometimes admirable and sometimes unbeautiful head-pieces, vignettes, initials, borders, etc., which enter into all ambitious typography?

True, our art has smaller areas and more intimate effects than are needed in architecture; but precisely the same artistic ability is required to plan and complete a book, simple or elaborate, as is required to plan and complete a building, simple or elaborate. The overdecorated building and the overdecorated book or catalogue are in the same class of bad art.

If we study the details of a building, we find it to consist of series of repetitions of areas and decorations, and similar repetitions of details are characteristic and necessary in typography. Looking at a building of many storeys, we notice that as a rule one design, with rarely any change, prevails in each storey, except the base and top storey. To have this otherwise would be against good art; to have every page in a book a separate "stunt" would make the book intolerable as an art work. The elements which make buildings and printed things beautiful are good proportions, good color, careful spacings, harmonious decorations, suitable perspective, dignity, and appropriateness to the purpose of the work.

We work with different materials, but the knowledge of the varied materials

which enter into printed things and into buildings is as important to one art as to the other, and demands equal keenness of intellect and equal study and experience on the part of both printer and architect.

These similarities would be more apparent if the size of the product of each of these arts were alike. Men are prone to defer to bigness. The small book with its delicate details, and the huge building, each representing equal effort and equal ability, do not command equal appreciation, except from a small circle of exceptionally well-informed persons. If we printers could compose our pages with types as big as bricks; and deliver our books with a derrick on a great wagon, and the owner or users of the book were made to ascend to the top of the pages and descend to the last line thereof by means of stairways or elevators, the rank and file of passably educated persons would quickly concede that here was something to admire and respect. It requires a big mind to appreciate the greatness of small but influential things. Little minds are worshippers of big things.

However, it is more important that printers themselves should appreciate this relationship and equality of the two arts than that the general public should do so. It is largely because printers undervalue the importance and possibilities of their occupation that the general public fails to appreciate the beauty and power of fine printing. There is, after all is said, as much of bad architecture as there is of bad printing. Doubtless the jerry builder, with his tin decorations, is not imbued with any more respect for architecture as an art than is the ill-taught printer for printing as an art.

Lastly, while we concede the equality of architecture and printing in Art, our Art is transcendent in Influence. A band of savages put in possession of a city replete with architectural monuments would not only remain savages but would demolish the temples, theaters and monuments to get materials with which to build hovels. It has been done repeatedly! But put the same band of savages in a library, with the alphabetical key to its contents, and they will emerge civilized, and will proceed to develop all the Arts, including architecture.

* * * *

MY desire is to so compose my life that when the Great Blest Master Printer orders my form to be distributed, there shall remain the proof that I have ever striven to honor Printing and cause it to be honored of all men.



PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Good and Bad Proofreading.

A New York newspaper recently contained an editorial article headed "An Obsolescent Art," which bemoaned the alleged fact that most of the books now printed show a great lack of competent proofreading. It said, quite properly, that reasons could be found plentifully for typographical errors in newspaper news columns, but that no such reasons could be adduced in support of errors in books. Of course the obsolescent art, so called, is the art of proofreading, and saying that it is obsolescent can mean nothing else than that it is dying. Surely such an assertion demands refutation. For the actual fact is that the art of proofreading is not dying, and the vast majority of books are as free from typographical errors as they ever were. This really means that former work was no better than that now done. In fact, printing has always been far from perfect, as Theodore L. De Vinne clearly showed in his "Correct Composition."

The main point of interest is the condition of work now, not that of former times. Conditions have changed somewhat as to details, but in general proofreading is and always will be just what it always has been. In the article mentioned it was conjectured that the poor reading might result from economizing by publishers. Such a cause is not a matter of conjecture to the present writer, but a matter of absolute conviction as to a large part of the effect complained of. Personal experience has proved it to him, though possibly not in the same way that others may see it. I am persuaded that much inefficient work is the direct result of ill-considered orders from publishers to commercial printers that copy must be followed exactly, thus leaving the proofreader no authority to correct errors that appear in copy. Such orders would be commendable if the copy were prepared, as it should be, so that it could be reproduced literally. Exact imitation, letter by letter and point for point, would be the ideal method, but it is seldom indeed that such method gives reasonably good results.

The best proofreader that ever lived — who he was or is or will be "no feller can find out" — is liable to the worst imaginable error, just as some of our most noted baseball-players have perpetrated some of the most ludicrous "bonehead" plays. I knew one reader whom many people called the best, and who undoubtedly was as thoroughly accomplished as any one could be, whom I often heard expressing wonder as to how he could leave a certain bad error uncorrected. His fame was founded on corrections that are seldom allowed nowadays — changes from copy. His proofreading was always actual editing. And such work is what every thorough proofreader should be qualified to do, although a great majority of employers, especially owners of establishments doing work for many customers, will not and can not allow it. But a very important phase of this editorial quality of proofreading should be mentioned, which must have been recognized as a prime qualification of the reader spoken of. He never made changes where he could not prove that the copy was not

correct. That is, he followed copy when there was any reason to think the writer actually desired it, as in any case where a mere difference of opinion was involved.

I did not intend, however, to write a dissertation on proofreading, either good or bad, but rather to point out a few facts of present conditions that seem to me to constitute a good refutation of the charge of obsolescence of the art of proofreading. It has always been common in literary criticism to attribute all error to poor proofreading. Much of the erroneous work thus censured owes all or nearly all of its incorrectness to the writers or editors who have insisted that nothing be changed by the reader, although they failed to prepare the manuscript properly. When a book made under such restriction has errors that are simply preserved as in copy it shows good trade proofreading, not bad, according to employers' instructions, though, of course, this does not hold good as to absolutely wrong spelling. In regard to punctuation, for instance, whether specifically ordered to be as in copy or not, nearly all operators of machines always reproduce just what is put before them, and the proofreader is expected not to change it, or at least not to make many changes; and as many writers do not bother to punctuate correctly, even if they know how, the result is seen in badly punctuated print which often exemplifies excellent trade proofreading as done in compliance with orders.

A most astonishing and discouraging fact arises from the universal use of the typewriting machine. Of course good typewriting is plainer and more easily read than most handwriting, therefore preferable. Naturally, publishers have very generally adopted the plan of having all manuscripts copied by typewriters; but this introduces an added step in the work between the author and the printer, which has never been sufficiently subject to supervision to give any certainty of good product. Herein we find the plainest evidence of mistaken economy by publishers. They have their copy made by typewriters not half as accurate as most proofreaders, and send it to the printers with the restriction that the readers must follow it. Every proofreader knows that the restriction must be overlooked occasionally, but not many proofreaders make all the corrections they know are necessary to produce correct work. It has actually become common for readers to pass unchallenged many errors which they know to be such, merely because they are wrong in the copy.

An example of too literal compliance with orders is shown in the work of those who leave plain misspellings uncorrected because they appear in copy. This should not be done by operators in the case of common words, but the operator who does it is a little more excusable than the proofreader who leaves it uncorrected. It is somewhat ungracious for me to specify an instance so recent, but I know no other way to show so clearly what I mean; and it is the big mistake that causes such error that I criticize, not the reader who followed orders. The last book of which I read the final proofs for a printer

was given to the operators with an order that in spelling the copy must be followed. In the typewriter copy the word battalion appeared as batallion, Irredenta was written Irridentia, Bersagliere was written Bersigliari, these being merely a few that I remember distinctly. They were left just like the copy in first reading. I have not the least doubt that the one who gave the order did not mean that such misspelling was wanted. Such orders should not be given unless the copy is as carefully prepared as if it were the final work. Uncorrected copy often leads to queries whether some very common word should not be spelled right. There is no sensible excuse for such a query.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE printing-trades committee entrusted with the formation of a memorial to those in the trade who have fallen in the war reports that a sum of £2,000 has so far been collected. It is intended to provide a new wing to the Caxton Convalescent Home at Limsfield, and a total of £4,000 is required for its erection.

COMPLAINT has been made in the House of Commons because of the fact that (as alleged), in consequence of the recent order of the Paper Controller withdrawing restrictions on printed matter imported into England, large orders were being placed with American houses for calendars, Christmas cards, toy-books and other printed matter at English prewar prices.

At a recent meeting of the Advisory Committee of the Printing Trades Exhibition it was decided, because of the inability of many of the manufacturers of printers' machinery to have exhibits ready in time, to postpone the exhibition, which was to be held next year, to May, 1921. The promoters then expect to organize an exhibition that will surpass all previous ones.

A NATIONAL PRINTING AND KINDRED TRADES FEDERATION meeting was recently held at Exeter, at which it was decided to form an industrial council and appoint twenty-five representatives to meet an equal number of representatives of the Employers' Federation. It was also decided to enter into arrangements with the employers for establishing a forty-eight hour week, with a week's holiday and six bank holidays per year with pay.

OWING to the continued upward tendency of labor and costs in the process-engraving industry, there is no longer (so it is announced) any prospect of modifying the existing advance in prices, and it is therefore deemed advisable by the Federation of Master Process Engravers, with a view to simplifying accounts, to incorporate in the schedule the forty per cent advance at present shown on invoices and to charge at inclusive prices. The new schedule has been prepared and is now in effect.

A PATENT on a process for parchementizing paper has been issued to W. Dagnall, of Middlesex. Paper is parchementized, and rendered water-proof, acid-proof and of great strength, by passing it through two baths of sulphuric acid or sulphuric acid mixed with sulphurous acid, the second being more dilute than the first, the acid being squeezed out after each operation and the paper afterwards neutralized by means of an alkali-bath, washed, softened in a bath of glycerin, calcium chloride, salt or the like, with or without admixed loading material, and then dried.

At a recent meeting of the Association of Established Technical Officers in His Majesty's Stationery Office a paper was read by E. A. Dawe on "The Point System for Paper and Boards." Briefly, the chief points advocated by Mr. Dawe

were: (1) A standard ream of five hundred sheets; (2) the standard weights per ream to be based on grams per square meter; (3) the thickness of boards should be in multiples of .0025 inch (or .063 millimeter); (4) the standard sizes of paper to be based on a unit of 1.25 inches (a series of new sizes being proposed in which the sizes progressed by 1.25 inch or multiples); (5) the adoption of a standard label for paper and boards, giving substance, weight, thickness and their metric equivalents. After considerable discussion all points were adopted but the fourth, this being left for further discussion.

FRANCE.

PARIS compositors have secured a raise in wage of 10 centimes (2 cents) per hour and 5 centimes (1 cent) per thousand letters for piecework.

An advance of 3 francs per day has been obtained by the compositors at Lyons, making the rate 14 francs (\$2.70). The piece price per thousand is raised to 1.45 francs (28 cents).

GEORGES LECOMTE, president of the Société des Gens de Lettres and director of the Ecole Estienne (the latter Paris' prominent printing-trade school), has been promoted to the grade of commander in the Legion of Honor.

THE French printing-trade employees' organ, *La Typographie Française*, again appears twice a month, having during the war been obliged to restrict itself to monthly issues. It has also changed its type-face, the new one being much more readable than the old.

THE fund to assist members of the printing-trade who have suffered through wounds or illness while serving in the army, and to help the families of those who have lost their lives, which was started by René Billoux (7 Rue Suger, Paris), and whose appeal for American aid has been published in our columns, has, up to April, reached the sum of 152,192.25 francs (\$20,373). Further donations are still solicited.

UNDER a law passed on April 23, last, the eight-hour day has been made obligatory, applying to all French industrial and commercial establishments and their branches, of whatever nature these may be, public or private, religious or non-religious, even if they be of a benevolent character or have professional instruction as their object. The law governs male and female labor and persons of any age, and is effective also in Algiers and other French colonies.

BELGIUM.

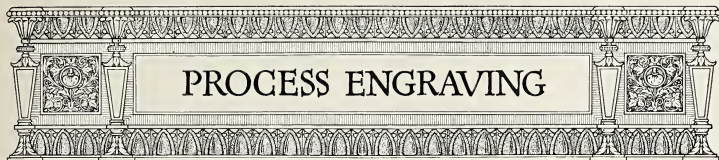
RECENTLY, in reply to a demand for increased wages on the part of the Antwerp printers, the newspaper proprietors pointed out that, as the men were affiliated with the Brussels Federation, they would have to await the decision of the federation before taking action. The printers would not wait, however, and immediately struck. As a consequence, four of the leading daily papers were unable to appear.

ALGIERS.

A NEW paper-pulp company has been organized in this country, to be called the Société des Celluloses de l'Afrique du Nord, with a capital of three million francs. The object of the company is to manufacture paper-pulp, paper, cardboard, etc., from esparto grass and other raw materials obtainable in Algiers. It hopes to be able to make exports during the present year.

CUBA.

THE Secretary of Public Instruction and Fine Arts of Cuba publishes an extensive and well-printed bimonthly magazine, *Revista de Instrucción Pública*, of which a recent issue, containing one hundred and twenty pages, is at hand. This review is mailed free to all similar foreign publications, archives, libraries, scientific bodies, etc., applying for it, also in exchange for other publications, by applying to the Secretaría de Instrucción Pública y Belles Artes, Negociado de Estadística y Revista, Habana, Cuba.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Storing Negative Films to Save Glass.

While negative-glass is as expensive as it is we should return to a practice of years ago and strip the negative films from their glass supports to store them between the leaves of a book made of paraffined paper. *The British Journal of Photography* suggests that if a stiffer film is required than a thick stripping collodion will give, even with two coatings, then the negatives may be placed upon a leveling-slab and flowed with a warm ten per cent solution of gelatin, which, when dry, will give the film considerable substance. It might be added that this album of paraffined paper should have its leaves numbered, and the titles of the negatives should be recorded in another book, together with the leaf numbers where each negative is filed, so that it can be found at once without disturbing the other negative films. No weight should be placed on the album containing the negatives, as pressure might in time cause them to stick to the leaves.

Let Us Call It "Rotagravure" Hereafter.

D. A. R., New York, asks: "What is the meaning of the word 'rotagravure'? Is it the proper term for the method of printing newspaper supplements that are now so popular?"

Answer.—The word "rotagravure" is a registered trademark word which undoubtedly came from the name of the German syndicate, the "Rotogravur Tiefdruck Gesellschaft," of Berlin, whose machinery and process were introduced into this country by the Sackett & Wilhelms Company, of Brooklyn, New York. The proper name for the process and its product is "rotary photogravure," and it is quite natural that in these busy times there would be an effort to abbreviate these two words. So why not use the English word "rota," meaning a wheel or roll, and "gravure," the French for "engraving," and by combining the two call it "rotagravure" hereafter?

Photogravure From Flat Plates.

S. W. Benson, Brooklyn, New York, asks: "Is there a machine made for printing photogravure from flat plates? If so, please let me have the address of the makers."

Answer.—Regret to admit that the address of the maker of such a machine is not at hand. The publication of your inquiry here will undoubtedly bring the information. For years it has been customary with the decorators of pottery to fill the designs in intaglio engraved plates with color and clear the surface of the engraved plate with a long knife-blade. Some genius will come along and add such a knife-blade to a press like a Colt's Armory so that flat photogravure plates will be inked and the surface of the plate cleaned with a "doctor" at each revolution of the press. Then we will have small de luxe editions of prints that will be worth while. Many inventors are at work on this idea, to judge by the number of patents that are being granted.

Potash Essential to Processwork.

Without potash it can safely be said that processwork would be impossible. We use the bichromate, carbonate, and iodid salts, and it is also used in the making of other chemicals necessary to our processes, as well as in the making of glass. The Germans controlled the potash supply of the world and it was their boast that no matter what the outcome of the war the world would have to go back to Germany for this indispensable mineral. In northern Alsace, where General Pershing led his men, 800,000 tons of potash have been mined yearly. Geologists have located an immense deposit of potash in Catalonia, Spain, not far from Barcelona, and there is also much potash in Erythraea, northeastern Africa, near the Red Sea. So there is no danger of a scarcity of potash as soon as our ships are free to bring it to us.

Another Etching-Machine.

Those who know Robert F. Page well enough to call him "Bob" Page recognize in him a many-sided genius, whether as musician, printer, platemaker, or pressbuilder. He was the right hand of the late Milton A. McKee, inventor of the "self-printing plate." Now it is the Century etching-machine that Mr. Page has perfected. He says of it: "The important



The Century Etching-Machine.

principle of its operation is the driving of the plate vertically in and out of the etching-solution face down. The suction thus created draws the decomposed matter or dross from the plate at each stroke, leaving a clean surface exposed to the action of the solution at all times."

The machine is built in two sizes. The No. 1 machine etches plates up to 15 by 18 inches, and is furnished with a one-third horse-power motor equipment; the No. 2 machine etches plates up to 18 by 22 inches, and is furnished with a one-half horse-power motor equipment.

TWENTY-FIVE YEARS OF PROCESSWORK.

BY STEPHEN H. HORGAN.



PHOTOENGRAVING, and processwork generally, can date its admittance to a place among the allied printing-trades to June, 1804, when THE INLAND PRINTER partitioned off a department among its pages and gave processwork a permanent home. At that time photoengravers generally were looked upon as a lot of visionary freaks, still experimenting, as shown by their chemical-stained hands. Of the possibilities of their processes they rarely knew much, and of business methods still less. They were seeking a place in the sun, for they depended on it to work by.

What easy prey they were to the magazine and book publishers, who pitted them against each other in price-cutting bouts, while the ten-cent magazine owner got the gate receipts! Photoengraving was truly an auction business in those days. In soliciting engraving the lowest bidder got the work, and in selecting workmen it was the lowest bidder that got the job. The workmen were the first to wake up to the folly of this competitive bargaining, and in that same year, 1804, they obtained a charter from the International Typographical Union, when Photoengravers' Union No. 1 was organized in New York. This union has since proved a stabilizer for the whole craft.

It may be interesting to just glimpse at some of the changes that have taken place in processwork during the past twenty-five years. And it might be announced at the start that these changes did not always make for improvement. One would naturally suppose that progress meant betterment, but it does not work out that way in processwork. What we have done is to increase the speed at which work can be done; we have increased the quantity but not always the quality—we have gained in one way and lost in another. As an art industry, processwork has grown to great proportions, until it is no exaggerated statement to say that the output of photoengraving, offset, rotary photogravure, colotype and the other branches of processwork in the United States has reached the value of \$35,000,000 annually.

Line and Half-Tone Engraving.

The World's Fair at Chicago was a great stimulus to processwork. It drew to Chicago some of the most skilled workmen of the time, with the result that the "Windy City" led New York and Philadelphia in the excellence of some of its processwork. G. Cramer, the dry-plate maker of St. Louis, published in 1804 an album of reproductions of photographs that have not been excelled to this day. The half-tone plates were made by The Franklin Company, of Chicago, with a 133-line screen and printed by a method of double printing patented by C. B. Woodward, of St. Louis. This is but an illustration of how little progress, in the quality of the printed illustration, has been made in the past quarter century. W. H. Bartholomew and William Kurtz, of New York, had begun in 1802 to show the capabilities of half-tone engraving, but this achievement of 1804 in Chicago had outclassed them. At the present time equally good half-tones are produced in Chicago, New York, Philadelphia, Boston, Cleveland, and even in San Francisco.

Line photoengraving is one of the branches of processwork in which no progress can be recorded. In fact, deterioration was so great that up to a couple of years ago it came near being a lost art. The reason for this was the fact that it was most often turned out at less than cost and no care was taken with it. Today there is much improvement, but it is likely that the work of Wright, of New York, of a quarter century ago, will never be equaled, unless publishers recognize once more that pen-and-ink drawing is one of the highest arts and encourage a new generation of Abbays, Rhinhardts and Gibsons.

Color-Block Making.

In color-block making we have made magnificent progress. Credit for this must not only be given to the photoengraver but to the pressmaker and inkmaker as well, for all three have played into each others' hands. It was William Kurtz who made, in New York, the first successful three-color block a little over twenty-five years ago. He gave the writer samples of the color inks he had settled upon and said that to find them had cost him the price of a house. He was ruined because he could not get presses to print his color-blocks in register. Today the color-printer has paper which Kurtz did not have, but, above all, each department has trained artisans employed, and without whom color-block making and printing would still be only a theory.

Intaglio Engraving, Rotary Photogravure.

Thirty-eight years ago the writer perfected a method of intaglio engraving that was much praised, but the plates had to be printed slowly by hand. Since then Karl Klic, the master of photogravure, hit on the idea of putting the photogravure on a copper roll and printing it at high speed by machine, and the result is the greatest accomplishment of the past quarter century. The Sunday supplements of some of our newspapers are illustrated in this manner in a way that it would appear could never be excelled. At the present time it is only a question of skilled workmen and improved presses in order to bring this process into the illustrating of books, and for all purposes in which the highest quality engravings are required. Multicolor rotary photogravure is the next step, and has about arrived.

Photolithography and Offset.

A curious bit of process history relates to offset printing. The first practical photomechanical process was photolithography, carried to its highest in New York, where the first daily illustrated paper in the world was produced by it. Photoengraving supplanted it twenty-five years ago until photolithography was almost forgotten. Later, Ira W. Rubel, a Jersey lithographer, missed an impression one day and it was printed on a rubber blanket. On the next impression the sheet was printed on both sides of the paper, from the stone as usual and offset from the rubber blanket on the back of the sheet. He found the offset impression was better on rough stock than could be had from the smooth stone, and so offset printing came into use and photolithography was revived. Offset printing is one of the developments of the past quarter century.

Newspaper Half-Tones.

In 1807 the writer invented a method of inserting original half-tone plates in stereotype plates used on the daily newspapers. It started the printing of half-tones on the newspapers, which before that time was considered an impossible feat. Since then stereotyping has improved so that original half-tones are used to make the matrix, and half-tones are in use in newspapers everywhere. Colotype, or printing from gelatin covered plates, is another process that has deteriorated. The colotypes that were made by Edward Bierstadt in New York twenty-five years ago can not be approached today. This process was suitable only for small editions, however, while today the demand is for large runs, so that rotary photogravure is driving colotype out.

It can be seen from this brief review that if processwork has not improved in quality during the past twenty-five years it has progressed greatly in meeting the demand for long runs. It has kept pace with the times, has become a leading necessity in advertising and publishing, and from its admittance to the allied printing-trades twenty-five years ago it has grown in the appreciation of those of refined taste until it is now recognized as one of the graphic arts.

JOURNALISM WEEK AT THE UNIVERSITY OF MISSOURI.



RARELY has the advance of the last century in the methods of printing been more strikingly illustrated to a group of newspaper men than when, on May 9, members of the Missouri Press Association and others gathered to celebrate the centennial of the first newspaper printed west of St. Louis—the *Missouri Intelligencer* and *Boon's Lick Advertiser*. When this paper was founded at Franklin (now Old Franklin), Missouri, in 1819, the proprietors, Benjamin Holliday and Nathaniel Patten, had only an old Ramage hand-press and less than five hundred pounds of type. Paper was so scarce that frequently only a half-sheet, printed on both sides, was used for each copy of the weekly. Type, paper and ink had to be transported laboriously overland from St. Louis, along almost impassable roads.

The contrast came half an hour after the main exercises of the day, held in New Franklin. The visitors were surprised by the cry of "extra," and a moment later were receiving hundreds of copies of a special "Howard County edition" of *The Evening Missourian*, the daily newspaper published by the students in the School of Journalism of the University of Missouri. The paper told in detail of the events of the day. It carried illustrations of the first issue of the *Intelligencer*, of a Ramage press similar to that on which the *Intelligencer* was printed, of the marker dedicated on the site of the old paper's office, and of the only building still standing of the Franklin that Holliday and Patten knew.

Here, then, standing almost on the spot where the crude pioneer paper was published under such difficulties, the newspaper men and women were confronted by an age in which even a small-town newspaper has a linotype, or maybe two, and

bers of the press association. How long would it have taken Holliday and Patten to issue a special edition and transport it to Columbia?

The centennial exercises were held in connection with Journalism Week at the University of Missouri, and took up the closing day. The day before, May 8, witnessed the break-



Jay H. Neff,
In whose memory new building for
School of Journalism
will be named.



Ward A. Neff,
Donor of new building for School of
Journalism University
of Missouri.

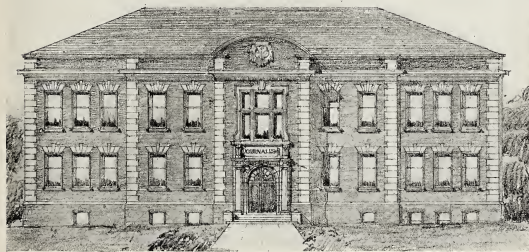
ing of ground for a new building of the School of Journalism. This will give the school something it has long needed, a printing-plant of its own. A novel feature will be a raised runway along one side of the composing-room and pressroom, shut off by a glass partition, so that students may watch the operations of getting out the paper without being in the way.

The printing equipment, together with the school's photo-engraving laboratory, will be unusually well lighted, with windows all along the north side of the building, where, owing to the slope of the site, the floor will be above the level of the ground.

At present the school is obliged to have its printing done in local printing-offices. In the new building it will be in a position to print all its publications, the most prominent of which at present is *The Evening Missourian*.

The building is the gift of an alumnus of the School of Journalism, Ward A. Neff, of Kansas City, who was graduated in the class of 1913. The gift is made in memory of the donor's father, Jay H. Neff, whose name it will bear.

The elder Neff was a pioneer in the field of market reporting. He turned from the practice of law in Kansas City to the editing of the *Kansas City Daily Price Current*. At the time the city's famous packing-houses were established, the elder Neff changed the name of his paper to the *Daily Drovers' Telegram* and expanded his field, making himself practically without competition. Later he acquired the *Daily Drovers' Journal-Stockman*, of Omaha, and the *Daily National Live Stock Reporter*, of East St. Louis, and combined them into the *Corn Belt Farm Dailies*.



New Building to be Erected for School of Journalism at the University of Missouri.

power-presses on which an edition twenty times the size of the *Intelligencer's* may be run off in an hour or an hour and a half—an age in which illustrations are commonplace even in a small paper.

The Howard County edition of *The Evening Missourian* was set up and printed in Columbia, the home of the School of Journalism, and rushed thirty miles to New Franklin on a train three hours later than that which had carried the mem-

After his death the *Daily Drovers' Journal*, of Chicago, was added to the chain. Ward A. Neff is now editor of the last-named paper.

Members of the Missouri Writers' Guild met on Monday, May 5, in connection with the week's exercises, and the Missouri Press Association did likewise on Wednesday and Thursday,



J. N. Stonebraker,
Editor, *Carrollton Republican-Record*,
new president of Missouri
Press Association.

May 7 and 8. A feature of the first day's sessions of the Missouri Press Association consisted of two illustrated lectures on typography, by J. L. Frazier, associate editor of *THE INLAND PRINTER*. His morning address was entitled "The Newspaper Dress," and the afternoon address, "Fundamentals of Design as Applied to Advertising Display and Jobwork." He was the only speaker to be scheduled for two addresses.

Among the speakers of the week were Barton W. Currie, editor of the *Country Gentleman*, Philadelphia; Gus J. Karger, Washington correspondent of the *Cincinnati Times-Star* and president of the National Press Club; Mrs. May Lamberton Becker, of the *New York Evening Post*; E. Lansing Ray, president of the *St. Louis Globe-Democrat*; Robert W. Woolley, member of the Interstate Commerce Commission; Frank Dilnot, veteran British journalist, at present American correspondent of the *London Daily Chronicle*.

J. N. Stonebraker, editor of the *Carrollton (Mo.) Republican-Record*, was elected president of the Missouri Press Association. Other officers chosen were: First vice-president, Earle Hodges, *Mokane Missourian*; second vice-president, W. C. Kapp, *Warrensburg Star-Journal*; secretary, Lewis Lamkin, *Lee's Summit Journal*; treasurer, Lewis W. Moore, *Hume Border Telephone*.

ADVERTISING THE SUNDAY EDITION.

It is not saying anything new to remark that the best way to convince the average person of the worth of anything is to show him the article talked about. This statement applies to newspapers as well as to other things. When a man has appreciated the value of a commodity with his own eyes he is in a position the more easily to be convinced that he should become the possessor of the same or similar commodities. "Seeing is believing."

An enterprising newspaper in the Middle West believes in advertising its Sunday edition — and all of its other editions, too, for that matter — and in showing the people of the community wherein it circulates a part of what they are to receive the following Sunday morning for their money.

The paper referred to runs a pictorial section in its biggest edition each week. Of course, the matter contained in the section is syndicated stuff, stereotyped matter made up and printed perhaps a week in advance of the regular news forms. And the editor of the paper here mentioned makes use of this latter fact to boost his Sunday edition.

Copies of this pictorial section are sent out several days in advance of the date on which the section is to form a part of the paper, to drug-stores and news-stands in various parts of the district. Each section is fastened below a display-heading bearing the name of the paper and the information that the accompanying feature will appear as a fraction of the paper

the next Sunday. The section and the heading are hung in a show-window or other conspicuous place; and the whole is a matter of good business policy for both the news-vender and the publishers. — *Jack Edwards*.

ACETYLENE SAVES THE DAY FOR NEWSPAPER.

BY CHARLES C. PHELPS.



THE importance of an ample gas supply in the printing of a daily newspaper is obvious when one considers the large quantity consumed in any modern typesetting room for melting the type-metal. The Memphis (Tenn.) *Press* ordinarily depends upon the city gas supply for this purpose, hence there was great consternation one day in the offices of this publication when the city gas supply failed for a period of several hours. Any newspaper man knows that an hour is an eternity when getting an issue to press — time is reckoned in minutes and even in seconds.

The emergency called for the immediate installation of a substitute gas supply. It was quickly decided to use acetylene for the purpose. This was a wise decision, for acetylene is easily obtained in convenient form in metal cylinders in almost any locality, and produces a very hot flame suitable for quickly heating the metal-pots in the typesetting machines. Compared with other gases commonly used for heating purposes, acetylene has a much greater heating power; in fact, it has three or four times as many heat units per cubic foot.

Acetylene in cylinders is known as Prest-O-Lite gas. The cylinders are supplied in different sizes, the smaller ones being used extensively for automobile illumination and the larger ones for oxyacetylene welding and cutting and other industrial purposes. There are some very remarkable and interesting facts about these cylinders of gas. They embody a scientific principle which permits storing an enormous quantity of acetylene in a phenomenally small space. For instance, as much as three hundred cubic feet of acetylene is contained in a cylinder which has a volume of only two or three cubic feet. The explanation is found in the fact that the liquid acetone (one of the products of the distillation of wood) has the ability to absorb acetylene much the same as water dissolves sugar. At ordinary atmospheric pressure and temperature, acetone will dissolve about twenty-four times its own volume of the acetylene and for each additional atmosphere of pressure to which it is subjected a similar quantity will be dissolved. As Prest-O-Lite gas is supplied under a pressure of about seventeen atmospheres (two hundred and fifty pounds per square inch) the feasibility of storing so much gas in such a small space will be apparent. Prest-O-Lite cylinders are completely filled with a porous material, such as asbestos; this is saturated with acetone, after which the acetylene is dissolved under pressure.

As the pressure in the cylinder becomes reduced, due to the withdrawal of the gas, the acetone's absorbing power likewise diminishes, insuring a steady liberation of gas. The gas flow is easily regulated by means of a reducing-valve, which also delivers the gas at a low pressure suitable for the purpose for which it is being used.

The *Memphis Press* called upon a garage and a welding-shop in the neighborhood for acetylene to tide it over its difficulties. The former sent two small automobile Prest-O-Lite cylinders and the latter supplied a large cylinder full of the gas. These were put to work immediately and the paper soon appeared, making acknowledgment for the timely aid received in the following heavy type head-line appearing on the first page of the publication: "This emergency edition of *The Press* is printed with the help of Prest-O-Lite gas."



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Printing With White Ink.

A Kentucky printer writes: "I am unable to secure satisfactory prints on dark cover-paper with the white ink I am using, although I double-roll the form. Please advise me."

Answer.—You do not state whether you are using cover white or mixing white. However, even though you use the heavier grade—cover white—you probably will not secure a perfect white print. We suggest that you print the first impression, using the ink a trifle light, but carry quite a heavy impression. When stock is run through and has dried out a trifle, run it through a second time, but reduce the impression and increase the quantity of ink carried by the rollers; also double-roll the form. In this manner you may secure a more satisfactory print. However, do not hope to secure a perfect opaque print from white ink, as it is one of the most difficult problems of presswork.

Vignette Half-Tone Edges Print Soft By Use of Solution.

A pressman states that he observed a fellow worker use a liquid solution on the edges of a vignette-plate with the result that the prints were soft. He wants to know what solution was used for this purpose. We regret we are unable to supply the information desired. However, we would suggest that the pressman investigate the merits of the several mechanical overlays that are in use. It is possible that the cutting of overlays by hand will soon be an obsolete operation in shops where first-class presswork is produced. It is to the interest of every pressman that he acquaint himself with the modern way of making ready on half-tone plates. Do not wait until your employer inquires about mechanical make-ready of half-tones; tell him about it, and show him how much time it will save in making ready a form of half-tones. Almost any progressive employer would welcome information of this character. Show him the efficiency of the new way if he does not know it. It will decrease your labor and result in an improvement in your work as compared with hand-cut overlays.

Wear on Driving-Pinon of Platen-Press.

A Montana printer states that the teeth on the small gear that drives the platen gear appear worn, and asks if a new one should be applied. He also asks about the manner of arranging a two-page form, this being a new line of work for him.

Answer.—A trifling amount of wear on the teeth of driving-pinon does no harm to the working of the machine. The wear on the inside of the cam-gear (the large one) is of more concern to you. If the track of the platen cam-roller is badly worn, it may require a new cam, or may need a shoe patched on its working surface. This can be determined only by an examination by a press machinist. To lock up the form of two pages 4 by 6 inches, you should arrange it so that the middle is at least an inch below the center of the chase. This allows you to print quite a heavy form. In arranging the tympan have at least four sheets of manila, one sheet of pressboard and a

top sheet of smooth manila, rather heavier than that used in the body of tympan. When the form is being made ready, have the pressboard under the tympan next to the platen. When ready to set the guides after the form is fully made ready, place the pressboard just beneath the top sheet. When this is done it may be necessary to add one additional sheet to the tympan.

Preparation for Printing School Annual.

An Illinois country publisher writes, in part, as follows: "Inclosed you will find a copy of the school annual, printed last year. We want to put out a better book for the school this year, and would like to have some suggestions from you. We are ordering a vibrator for the press, which we think will improve the ink distribution on the half-tone plates. We did not use any make-ready at all on the half-tones. Since then we have been studying THE INLAND PRINTER'S book on 'Presswork,' but do not know whether we will be able to do a very good job on half-tone make-ready. The school wants to use a better paper this year. We had trouble with the sheets offsetting last year, and will probably have more trouble with a higher finished paper. Can you run sufficient ink on half-tones on a calendered paper to make them show up well, without slip-sheeting? If you will give us some suggestions which will enable us to give the school a better book this year, we will appreciate it very much. I enjoy studying your department in THE INLAND PRINTER, but do not do enough of this kind of work to get in the habit of putting your suggestions into practice. On our every-day run of work we have been able to make a number of improvements as the result of your suggestions."

Answer.—The following advice was offered our correspondent: Undoubtedly you can improve the printing, provided you begin early enough and see that sufficient time is given for the work of preparation. The following suggestions will help: (1) See that the photographs that are to be reproduced in half-tones are the best. Some of the plates in the last annual were made from poor photographs. The photoengraver can not make a plate with well-defined tone gradation unless you furnish a good photograph. This is responsible for some of the unsatisfactory pages in the 1918 school annual. (2) Have your summer rollers well seasoned before you are ready to use them on the job. (3) Get the best black ink obtainable for the grade of stock you are going to use. Send sample of stock when ordering ink. There is no economy in using cheap or old ink. Buy it in one-quarter pound tubes. (4) Use good hard manila with a new sheet of thin pressboard in the tympan. Take plenty of time in the make-ready. It is better to slip-sheet than to take the risk of smutting the sheets. It is possible to print without slip-sheeting, especially where careful make-ready is employed in combination with correct inking. However, to be safe we would advise slip-sheeting. The printing of the half-tones is about all that we could adversely criticize. The letter-press work appears very well.

THE COSTS OF JOB-PRINTING—DISPLAY COMPOSITION.*

NO. 5.—BY R. T. PORTE.



It seems simple enough to measure straight composition, and no great problem is presented; but when one begins to figure display composition, or the setting of type of various sizes in a job, the problem appears to be a very different one, yet actually there is not much difference. What difference there is mainly in thought, and not in the production. Before the advent of the cost system we had to take into consideration not only the actual composition but the distribution as well. As the distribution of the job usually did not occur for a week or more after it had been delivered, it was found that to keep time on this work would not be practical, so it was decided that all distribution time should be considered "non-chargeable" and thus become a burden on the actual composition time. While it made a higher hour-cost, yet at the end the total cost of a job would be the same. Proofreading, compositor's errors, which must be corrected, and other items were also made non-chargeable, and with these eliminated the matter of figuring display composition was somewhat simplified.

Yet nearly all estimators still guess at the amount of time required to set a display job, when most of them have heard or read that they can figure the job by ascertaining the number of ems, and, using this as a basis, figure the actual time of composition much more closely than by any guessing scheme.

The main trouble has been that no table or simple method of ascertaining the total number of ems in a job has been offered. Invariably the lecturer or instructor started in with some method of square inches, and an inch rule, and showed how this could be done. This meant a lot of figuring, and as that took time and guessing was much easier the average amateur estimator listened but did not heed.

An estimator worthy of the name has a type-rule similar to the one described in the first article of this series. Without it he is like a sailor without a compass or a surveyor without a transit. Using an inch rule is a long way around, and is unnecessary. Use nothing but a type-rule.

There is nothing very new in the idea of measuring display composition, and I do not wish to convey the idea that I am springing anything

new. It is very old, and for that very reason I am bringing it out, because I and many others who do a great deal of figuring have found that it is a very helpful and accurate method of figuring display composition.

Take any job such as the average job-printer does daily, and measure it with a type-rule, then divide the number of ems by seven hundred, and you have about the time in which the job can ordinarily be set.

But long ago I beat this method by devising a table which saves all the figuring, except the measuring of the job by a type-rule. After ascertaining the number of ems in the job, my scales give me the time without any more figuring. Better than that, I took the average number of ems per hour that has been accepted as standard for display composition, and made up a table that will give the cost of setting the job without reducing to hours or anything else.

Before I write more about the tables, suppose we take up the measuring of a job and thus see how it is possible to measure display-type.

About the most simple thing we can use for an illustration is a letter-head. A full display one is usually set forty-five picas wide, and twelve picas deep. Measured as ten-point, this would be 54 by 14, or 756 ems. Just a little over an hour to set. Can a full display letter-head be set in less time? If there are a lot of names, and the letter-head is heavy display, measure it as eight-point, and you have 1,215 ems, which means about an hour and three quarters. Do your cost records show any different time on the average?

The only secret to this method of figuring display-type is ascertaining the right basis of type display.

Diagram showing amount of space 1,000 ems of various type sizes occupy. These spaces are the equivalent of 1,000 ems of type of the four most commonly used type sizes.

1,000 ems 6-pt.

1,000 ems 8-pt.

1,000 ems 10-pt.

1,000 ems 12-pt.

*NOTE.—This is the fifth of a series of ten articles on the costs of job-printing. Copyrighted, 1919, by R. T. Porte.

Number of Ems.	Ems per Hour.				Number of Ems.	Ems per Hour.				Number of Ems.	Ems per Hour.			
	700	2,500	3,000	4,000		700	2,500	3,000	4,000		700	2,500	3,000	4,000
1,000	1.43	.40	.34	.25	4,400	6.30	1.76	1.47	1.10	7,700	11.00	3.08	2.57	1.93
1,100	1.33	.44	.37	.28	4,500	6.44	1.80	1.50	1.13	7,800	11.15	3.12	2.60	1.95
1,200	1.23	.48	.40	.30	4,600	6.58	1.84	1.54	1.15	7,900	11.30	3.16	2.62	1.98
1,300	1.16	.52	.44	.33	4,700	6.72	1.88	1.57	1.18	8,000	11.44	3.20	2.67	2.00
1,400	2.00	.56	.47	.35	4,800	6.86	1.92	1.60	1.20					
1,500	2.15	.60	.50	.38	4,900	7.00	1.96	1.63	1.23	8,100	11.58	3.24	2.70	2.03
1,600	2.30	.64	.54	.40	5,000	7.15	2.00	1.67	1.25	8,200	11.72	3.28	2.74	2.05
1,700	2.44	.68	.57	.43	5,100	7.30	2.04	1.70	1.28	8,300	11.86	3.32	2.77	2.08
1,800	2.59	.72	.60	.46	5,200	7.44	2.08	1.74	1.30	8,400	12.00	3.36	2.80	2.10
1,900	2.72	.76	.64	.48	5,300	7.58	2.12	1.77	1.33	8,500	12.15	3.40	2.84	2.13
2,000	2.86	.80	.67	.50	5,400	7.72	2.16	1.81	1.35	8,600	12.30	3.44	2.87	2.15
					5,500	7.86	2.20	1.84	1.38	8,700	12.44	3.48	2.90	2.18
2,100	3.00	.84	.70	.53	5,600	8.00	2.24	1.87	1.40	8,800	12.58	3.52	2.94	2.20
2,200	3.15	.88	.74	.55	5,700	8.14	2.28	1.91	1.43	8,900	12.72	3.56	2.97	2.23
2,300	3.30	.92	.77	.58	5,800	8.28	2.32	1.94	1.45	9,000	12.86	3.60	3.00	2.25
2,400	3.44	.96	.80	.60	5,900	8.42	2.36	1.97	1.48					
2,500	3.58	1.00	.84	.63	6,000	8.56	2.40	2.00	1.50	9,100	13.00	3.64	3.04	2.28
2,600	3.72	1.04	.87	.65	6,100	8.70	2.44	2.03	1.53	9,200	13.15	3.68	3.07	2.30
2,700	3.86	1.08	.90	.68	6,200	8.84	2.48	2.07	1.55	9,300	13.30	3.72	3.10	2.33
2,800	4.00	1.12	.94	.70	6,300	8.98	2.52	2.10	1.58	9,400	13.44	3.76	3.14	2.35
2,900	4.15	1.16	.97	.73	6,400	9.12	2.56	2.14	1.60	9,500	13.58	3.80	3.17	2.38
3,000	4.30	1.20	1.00	.75	6,500	9.26	2.60	2.17	1.63	9,600	13.72	3.84	3.20	2.40
3,100	4.44	1.24	1.04	.78	6,600	9.40	2.64	2.20	1.65	9,700	13.86	3.88	3.24	2.43
3,200	4.58	1.28	1.07	.80	6,700	9.54	2.68	2.24	1.68	9,800	14.00	3.92	3.27	2.45
3,300	4.72	1.32	1.10	.83	6,800	9.68	2.72	2.27	1.71	9,900	14.14	3.96	3.30	2.48
3,400	4.86	1.36	1.14	.85	6,900	9.82	2.76	2.30	1.73	10,000	14.28	4.00	3.34	2.50
3,500	5.00	1.40	1.17	.88	7,000	10.00	2.80	2.34	1.75					
3,600	5.15	1.44	1.20	.90	7,100	10.15	2.84	2.37	1.78	20,000	23.58	6.60	6.67	5.00
3,700	5.30	1.48	1.24	.93	7,200	10.30	2.88	2.40	1.80	40,000	47.16	13.20	13.34	10.00
3,800	5.44	1.52	1.27	.96	7,300	10.44	2.92	2.44	1.83	60,000	70.74	20.00	20.16	15.00
3,900	5.58	1.56	1.30	.98	7,400	10.58	2.96	2.47	1.85	80,000	94.32	26.67	26.80	20.00
4,000	5.72	1.60	1.34	1.00	7,500	10.72	3.00	2.50	1.88	100,000	117.90	33.33	33.50	25.00
4,100	5.86	1.64	1.37	1.03	7,600	10.86	3.04	2.54	1.90					
4,200	6.00	1.68	1.40	1.05										
4,300	6.15	1.72	1.44	1.08										

Time figured in 1-100 of an hour.

Table No. 1.—Number of Hours Required for Composition, from 1,000 to 100,000 Ems.

Ordinary close display composition can be figured as eight-point, open display as ten-point, wide display as twelve-point, posters or dodgers as eighteen-point. Ordinary advertisement display usually goes as ten-point, while advertisements with a quantity of white space can be measured as twelve-point in order to find the amount of time required for setting.

The accepted standard of seven hundred ems an hour is used as it has been found after many trials that this is just about the speed of the modern compositor. In the good old hand-set days we heard of "swifts" who could set double that amount, but in these days the necessity for setting anything but display-type has passed, and, as a consequence, great speed has also passed.

In a test of over three hundred jobs of nearly every character, the actual time of composition was so closely figured by this method that some thought it was a put-up scheme. But such was not the case—every job was figured without knowing beforehand as to the amount of work that was actually taken to do the work. It must not be expected that every job was figured exactly correct. That is impossible; but the result was so close that it was astonishing.

The same three hundred jobs were again figured by the old guessing method, and the result was so funny that it made one almost sad. In hardly a single instance was the guessed time anywhere near the actual time, and merry was broke out about it. Most of the low estimators stated the work should have been done in the time they figured, and the others said it could not be done. But when the same estimators took type-rules and measured the jobs over three-fourths of those who participated got the same answers, whereas

before there was a very great variation in their figures.

One pressman, without any knowledge of typesetting but having good judgment of type sizes, soon became very proficient, and almost started a fight with the composing-room foreman because he could estimate time on display-work better than that composing-room foreman.

After a few weeks' practice, these men developed a wonderful faculty for figuring the actual time it takes to set a job.

Any estimator or printer who knows anything about type sizes and is able to use a type-rule can figure job display and advertisement work much more accurately than by just looking at a job and deciding how long it will take to set it. I have never been able to decide just how much time should be required for setting any job; and I must know the number of ems in a job before I can make a safe estimate.

For convenience I have made a diagram of the various spaces occupied by one thousand ems of the different sizes of type, and when making hurried estimates or sizing up jobs this diagram helps me to visualize just what one thousand ems are. I have found it so helpful that I am

going to print a similar diagram for those who may want one. Kept under the glass of your desk with other tables, this diagram will be found a wonderful help in many ways.

The two tables given are great time-savers in estimating the cost of display composition. Table No. 1 gives the amount of time required to set type, from 1,000 ems to 100,000 ems, at three speeds. The first one gives the speed of 700 ems an hour, which is the average speed of hand composition, and is used for display composition. The time is given in one-hundredths of an hour, and any amount of composition from

Number of Ems.	Cost per Hour.				Number of Ems.	Cost per Hour.				Number of Ems.	Cost per Hour.			
	\$1.60	\$1.80	\$2.00	\$2.20		\$1.60	\$1.80	\$2.00	\$2.20		\$1.60	\$1.80	\$2.00	\$2.20
100	\$0.23	\$0.26	\$0.28	\$0.32	440	\$1.63	\$1.12	\$1.27	\$1.40	770	\$1.78	\$1.98	\$2.20	\$2.43
110	\$0.28	\$0.29	\$0.32	\$0.36	450	1.65	1.15	1.30	1.43	780	1.80	2.01	2.23	2.46
120	.29	.31	.35	.39	460	1.67	1.17	1.33	1.46	790	1.82	2.04	2.26	2.49
130	.32	.33	.38	.42	470	1.69	1.20	1.36	1.49	800	1.84	2.07	2.29	2.52
140	.34	.36	.41	.45	480	1.71	1.22	1.39	1.52					
150	.36	.38	.44	.48	490	1.73	1.26	1.41	1.55	810	1.87	2.10	2.32	2.56
160	.38	.42	.47	.51	500	1.75	1.29	1.43	1.58	820	1.90	2.12	2.34	2.59
170	.40	.46	.50	.54	510	1.78	1.31	1.46	1.62	830	1.93	2.15	2.37	2.62
180	.42	.48	.53	.57	520	1.81	1.34	1.49	1.65	840	1.95	2.18	2.40	2.65
190	.44	.50	.56	.60	530	1.84	1.37	1.51	1.68	850	1.97	2.20	2.43	2.68
200	.46	.52	.58	.63	540	1.86	1.40	1.54	1.71	860	1.99	2.23	2.45	2.71
210	.49	.55	.61	.67	550	1.88	1.42	1.57	1.74	870	2.01	2.26	2.48	2.75
220	.51	.57	.64	.70	560	1.91	1.44	1.60	1.77	880	2.03	2.28	2.51	2.78
230	.52	.60	.67	.74	570	1.92	1.47	1.63	1.80	890	2.05	2.30	2.54	2.81
240	.54	.62	.70	.77	580	1.94	1.50	1.66	1.83	900	2.07	2.33	2.57	2.84
250	.56	.64	.72	.80	590	1.96	1.53	1.69	1.86					
260	.59	.67	.76	.83	600	1.98	1.55	1.72	1.89	910	2.10	2.36	2.60	2.88
270	.61	.70	.79	.86	610	1.41	1.58	1.73	1.93	920	2.13	2.38	2.63	2.91
280	.63	.72	.82	.89	620	1.44	1.60	1.76	1.96	930	2.15	2.41	2.65	2.94
290	.65	.75	.85	.92	630	1.46	1.63	1.79	1.99	940	2.17	2.44	2.68	2.97
300	.68	.77	.86	.95	640	1.48	1.65	1.82	2.02	950	2.19	2.47	2.71	3.00
310	.70	.80	.89	.98	650	1.50	1.68	1.85	2.05	960	2.21	2.49	2.74	3.03
320	.73	.83	.92	1.01	660	1.52	1.72	1.88	2.08	970	2.23	2.51	2.77	3.06
330	.75	.85	.95	1.04	670	1.54	1.73	1.91	2.11	980	2.25	2.56	2.83	3.12
340	.77	.87	.97	1.07	680	1.56	1.75	1.94	2.14	990	2.27	2.58	2.86	3.15
350	.80	.90	1.00	1.10	690	1.58	1.78	1.97	2.17	1,000	2.29	2.58	2.88	3.15
360	.83	.93	1.04	1.14	700	1.60	1.80	2.00	2.20					
370	.85	.95	1.07	1.17						4,500	5.58	5.15	5.72	6.30
380	.88	.98	1.10	1.20	710	1.63	1.83	2.03	2.24	5,000	6.67	7.72	12.58	15.43
390	.90	1.06	1.13	1.23	720	1.66	1.85	2.06	2.27	6,000	13.71	15.43	17.15	18.87
400	.92	1.05	1.15	1.26	730	1.69	1.88	2.09	2.30	7,000	16.85	18.58	20.30	22.00
410	.95	1.05	1.19	1.30	740	1.72	1.90	2.12	2.33	8,000	18.29	20.56	22.86	25.15
420	.98	1.07	1.21	1.34	750	1.74	1.93	2.15	2.38	9,000	20.58	23.16	25.72	28.30
430	1.01	1.10	1.24	1.37	760	1.76	1.95	2.18	2.39	10,000	22.87	25.73	28.35	31.44

Table No. 2.—Cost of Composition from 100 to 10,000 Ems, Figured on the Basis of an Average of 700 Ems per Hour.

one em up may be figured by advancing the decimal point. One hundred ems of type at 700 ems an hour can be ascertained by taking the 1,000-em amount and changing the decimal, thus: 1,000 ems, 1.43 hours; 100 ems .143 hours, or .15 (actual time 8 minutes and 34 seconds). All the other amounts of time may be figured in like manner.

Take the letter-head we figured out, which contained 756 ems. We find that 7,500 ems is 10.72. Moving the decimal over, it makes 1.072. Taking 6,000 as 8.58, and moving the decimal over three spaces to find what 6 ems would amount to, we have .00858, or .009. This added to 1.072 makes 1.081, 1.08 hours. Not wanting to be so fine, make it 1.1, or in regular hour time, one hour and six minutes. The hour scales given in article 3 (printed in the May issue of THE INLAND PRINTER) will give you the cost of the composition.

With Table No. 1 I have included other numbers of ems per hour than 700. These may be used in figuring machine composition. I have combined them with the 700 amount, as they could all be included in one table and used in like manner for figuring the amount of time required to set a job on a machine, when the speed and the number of ems are known. The three speeds given are about the average on various classes of work. Should other speeds be required, similar tables can be made, but I have found that the four given are sufficient for the majority of the jobs that go through an average plant.

When figuring display composition at 700 ems an hour I soon found that it took time — and, also, that I made some errors — to first figure the number of ems, then find out the number of hours, and then the cost of the hours at a certain rate per hour. I decided to cut down this time, and so figured out Table No. 2, which gives the cost of almost any number of ems at various hour rates. I started in with \$1.60 per hour, which was the average cost some time ago. When costs went up, I figured out \$1.80, and to make sure, I have added \$2 and \$2.20, which should about meet the needs at present, although other hour-costs can be figured in just the same way.

With this table I find what it should cost to set the letter-head we figured out. Here is how simple it is: Take 750 at \$1.80 an hour and we have \$1.03. Then take 600, reduce it to 6, and we have .0153, which we will figure as 2 cents. This added to \$1.03 makes \$1.05, the cost of setting the letter-head. Why bother with so much figuring when one little table like this does it all for you?

If the hour-costs given are not what you use, it is very simple to make a table with the hour-costs you use. That is what your "Recipe Book" is for. It is to hold tables that may take you some time to figure, but which will save you time in the end, and also those embarrassing mistakes which you do not discover until after the job is done and you have lost money on it.

These two tables, or similar ones, with an understanding of type sizes, the type-rule, and a little practice, will enable you to figure exactly the amount of time required, and the cost in dollars and cents, for setting any ordinary display job that comes your way — and better and safer than by any other method that you can think of.

Next month we will take up job-press work, and present some tables that will save time and do away with considerable guesswork.

AMERICAN INSTITUTE OF GRAPHIC ARTS.

At the recent annual election of the American Institute of Graphic Arts the following officers were chosen: Charles Dana Gibson, honorary president; Arthur A. Allen, president; Arthur W. Dow, Fred W. Goudy and Ray Greenleaf, vice-presidents; P. H. Bancroft, secretary; Hal Marchbanks, treasurer; Cyril Nast, Frederick A. Ringler, J. H. Chapin, Thomas N. Fairbanks and Heyworth Campbell, directors.

GETTING THE BUSINESS BY A "SHORT CUT."

BY ARTHUR GLEDHILL.



ANY business concerns have no adequate method of keeping track of their advertising and signature engravings, and, alas, it has been a habit among many printers to enforce no definite rule in relation to the care of them after they have been used on a job of printing. A few make a practice of returning all plates with the job, regardless of instructions. Many keep them until called for, keeping a record of same, with proof of last job and other data concerning them, properly filed and indexed, letting no one have a plate or engraving without a written order from the owner.

But it is true, and regrettable, that in many print-shops there is no system whatever, and engravings and trade-marks accumulate and are lost to the owners. The feeling has been, in some cases, that possession of the engraving had a tendency to bring the customer back when he wanted another job, because of embarrassment he might feel in sending for it to take to another printer, and sometimes this delicacy does have some effect. However, in the long run it is a short-sighted policy, as really desirable business can not long be forced in such a manner, but must depend on real merit in the work and service. The printer who returns plates and engravings promptly and consistently does the customer a real service which will not be forgotten, and the incident tends to create a friendly feeling without obligation, which surely redounds to the benefit of such painstaking and conscientious printer.

Oftimes an advertiser seems to have electrotypes of signatures made in a steady stream, and they go down, down into oblivion because of his own lack of system. This is the printer's opportunity to show a superior service. When a customer is obliged to shop around among the various printing-offices for his own property, it becomes a petty annoyance, an expense and delay, which reflects badly on the whole printing fraternity.

However, on finding in your drawers a collection of such signatures and advertising plates a new beginning can be made and a new policy inaugurated by carrying out the following idea: Suppose we find that John Smith & Co., and a number of our other fellow townsmen have not given us any business for some time, or that we have indirectly come into possession of some of their engravings; a letter similar to the following is sent to each firm, on our best letter-head, under first-class postage, and enclosing several of our latest blotters or stuffers:

John Smith & Co., Advertising Department, City.

GENTLEMEN.—We are taking care of some of your ——— engravings, used at some time in your printing, and are pleased to let you know where they are in case you might need them. We would be glad of the opportunity to again serve you with some good printing or advertising matter.

Very truly yours,

BETTER PRINTING COMPANY.

That's all — just to let him know where they are — it may be just the thing he has scratched his head over a number of times. It may save him the price of new ones, and the delay of getting them. It is the opening for a renewal of business relations which is bound to create a favorable impression, and probably a telephone call to "come over and get some copy."

Simply to round up and return the engravings and plates gives you only your trouble for your pains. To keep them after they become "dead" gets you nowhere, but it finally gets you a bad name. The customer will not immediately send for them after he has been thus favored, but is much more likely to have his printing needs called to mind in a light favorable to your house.

TWENTY-THIRD CONVENTION, AMERICAN PHOTOENGRAVERS' ASSOCIATION.

BY STEPHEN H. HORGAN.



THE twenty-third annual convention of the employing photoengravers, held at Buffalo, June 19 to 21, was the greatest ever held, not only from the number of delegates and firms represented but for the high character of the papers read and the business value of the discussions. That photoengravers are at last making money, and that it was due entirely to knowledge of the cost of their work, was evident from all the talks which were made during the session.

Among the 220 delegates were Pedro Gutierrez, of Cuba; T. P. Thornton, of Dallas, Texas; J. J. Wolden, Fort Worth, Texas, and H. C. Campbell, of Seattle, Washington. The heat of the convention hall did not keep the delegates from close attendance at every session, though coats were discarded.

Reports of Officers.

After four years of service as president, E. C. Miller, of Chicago, said, among other things in his report: "The photoengraving business today is recognized as one of the foremost and one of the best organized in the graphic arts, and I am turning back to you a big, strong, healthy association just coming into its own in a big way. At the same time I want to warn you that the future will not be all clear sailing. We have quite a few problems to contend with, such as the education of the employers to the value of cost systems; the close cooperation and education of the employee to the value of his part in the work, so that he may realize that a wage-scale increase does not increase his efficiency or output—in other words, teaching the employee that he must increase his efficiency and do his full share if he hopes to maintain his present high wages; education of the buying public to the value of photoengraving and to the important fact that the wide distribution of the universal language of pictures is made possible principally through the photoengravers' art.

"The standard scale is now practically in universal use in every part of the United States. Coöperative agreements with the union exist in about forty cities, including the largest. There is today a greater stability in prices, a better state of competition and a brighter outlook for the photoengraving industry than ever before."

Second Vice-President Stinson, of Philadelphia, held in his report that "the labor problem is the predominating feature that is either going to make or cause a break in the readjustment period. This condition is causing an increase in the cost of production which will naturally make us give careful consideration to the selling prices, because if these get too high it is likely to cause the buyer to think seriously and, if possible, cut down his demand for engravings by our process."

John C. Bragdon, of Pittsburgh, as secretary-treasurer said: "I am as glad to be here now as I was in 1897 at the first meeting of the photoengravers. We were all twenty-two years younger at that meeting; in fact, it was a meeting of youngsters and a comparatively young business—young in experience, and young in years, but full of enthusiasm. We laid great plans. All went home determined to do or die—but at home other things needed attention and the pep oozed away. There was nothing to keep it going, while this year we have a balance of \$8,699.65 after a year's expenses of \$17,992.74."

Commissioner Louis Flader's report was exceedingly comprehensive, a few of his statements being as follows:

"The year ending with May 31, 1919, is unique in at least one respect; namely, during that period the photoengraving industry touched its lowest level and reached its highest apex

from the standpoint of production and sales. The demand for our products had dropped fully fifty per cent in the beginning of November, 1918, and that month will remain as the low-water mark in our industry for many years to come, let us hope. March, 1919, in our opinion, represents the high-water mark of output and sales in the industry, and one which we know is going to be exceeded many times in the future.

"In the matter of organizing, as reported by the chairman of the Organizing Committee, we have done quite well. In round numbers we have gained thirty members; in reality we have gained a great deal more. As this is being written there are two hundred photoengraving establishments in the United States which are not yet members of the American Photoengravers' Association. Our task in that direction will not be complete until we have them all within our fold. *The three hundred and thirty-five members of this organization produce fully eighty per cent of the output.* This means that the two hundred institutions not yet members of our organization represent the smallest plants in the United States, with very few exceptions."

The Labor Situation.

While reporting on the labor situation, Mr. Flader said:

"Although the demands made by the various local unions were considered unreasonable at times, and although the manner of presentation and the methods pursued were not always the most agreeable or as fair as we thought they should be, when we take the stress of the times into consideration, and when we realize the destructive tendency of the various classes, each following a pet theory or "ism," which are so numerous in these times, and which have succeeded in virtually wrecking older and larger labor organizations, and which have paralyzed national governments, then we must give credit to the officers and the right-minded members of the International Photoengravers' Union for having handled the situation as well as they have. It is a noteworthy fact that the International Photoengravers' Union has stood fairly and squarely upon the fulfillment of all agreements entered into in good faith between its subordinate unions and employers.

"Right now we are confronted with a demand for the forty-four hour week on the part of the members of the International Photoengravers' Union. Raising wages to help meet the high cost of living is one thing; reducing the working hours without a corresponding reduction in wages is quite another thing. In view of the labor shortage, which has existed since the first of the year, and which bids fair to exist for a long time to come, we shall have to be very careful to take no action that will have a tendency to reduce production."

Cost-Finding Saved the Business.

Mr. Flader then reviewed the development of the photoengraving industry, and showed how it required many years of persistent effort to learn the cost of engravings and then standardize that information, but this work has saved the industry from continued losses. He said:

"The first definite and known effort on the part of a photoengraver to ascertain the cost of production was made by George H. Benedict in 1902. The second effort was made by the Binner-Wells Company and the Inland-Walton Company, both of Chicago, each devising a cost system of its own and beginning its operation in 1904. After that the Chicago Photoengravers' Association, at the suggestion of Mr. Benedict, engaged experts to investigate the costs and from that time the idea was taken up each year until the present standard scale was adopted.

"The photoengraving industry is in a flourishing condition today, thanks to the efforts put forth by the American Photoengravers' Association. We have been leaders in industry in many ways. Our efforts have been a source of inspiration to other organizations, and many of our accomplishments have

been and are being copied by larger interests. I predict that within the course of time, instead of urging photoengravers to join our organization, we shall exercise some discretion about admitting prospective members. Membership in the American Photoengravers' Association is an asset and should be a source of pride. Let us make it worthy of proud acclaim."

Executive Committee.

Fred W. Gage, in his report for the Executive Committee, said that "the act of the New York Photoengravers' Union in assuming control of the price situation in that city is based upon the provisions of Section 48, General Laws of the Constitution and By-Laws of the International Photoengravers' Union, which reads as follows:

Whenever, in the judgment of the Executive Council, any firm or combination of firms is selling or disposing of the services of our members at a price which may react in any manner to the detriment of our members and the photoengraving craft, it shall be authorized and it shall be their duty to have such practices stopped, even to the extent of withdrawing our members from the employment of such concern as persists in such detrimental practices.

"In all cases where the employers, separately or through cooperation with the union, have demonstrated their willingness and ability to maintain prices on a basis that allows them to pay fair wages and afford the workmen such opportunities for development and progress as they are entitled to, the union has no desire to assume control of the price situation or of any part of the management of the business."

Cost Committee.

George H. Benedict, chairman of the Cost Committee, presented some valuable comparative tables of costs and said: "We may congratulate ourselves on our wisdom in recognizing the cost of production of zinc etchings, as we did at the Detroit convention. The fixing of the basic value of zinc etchings as two-thirds of the value of square-finish half-tones was one of the biggest steps forward ever taken by the photoengraving industry. It took years of agitation, endless arguments and no doubt several millions of dollars to bring us to our senses. Having rectified that one glaring error, I believe there is no danger of our ever committing it again."

Second Day of the Convention.

One of the joys of the photoengravers' conventions of late years has been the report of Henry Petran, the organizer, and this year's was no exception. The other attraction has been George H. Benedict's talks on costs. No matter how warm the weather, and it was warm on this occasion, the delegates always applaud the appearance of Mr. Benedict, for he has done so much to educate them on costs and thus put money in their pockets. This year, besides constructing for them valuable tables and charts, he gave them these nuggets on costs, the result of years of experience: "The hour-cost is one-twentieth (1-20) the page," and "the cost of zinc etchings is two-thirds the cost of square-finished half-tones."

Among the interesting papers read was one by Frank H. Clark, of Cleveland, on "Advertising Your Own Business." Oscar Kwett, of Canton, Ohio, talked on the same subject and held that the "house-organ" was the best medium. On the subject of "How to Popularize Illustrations and Engravings," Roger Cunningham, of Kansas City, read a paper by R. B. Teachenor, in which short talks before business clubs were recommended.

United Typothetae Represented.

Charles L. Estey, director of the Advertising Bureau of the United Typothetae of America, talked interestingly on "The Interrelated Interests of the Printing-Trade." He said that "Printing and Engraving are wedded," and Louis Flader was overheard to remark: "Yes, and Engraving is the bride

who usually gets the worst of it." Mr. Estey wants to bring together the sales managers of all the printing-trades.

Standardizing Process Inks.

One of the most important papers was by W. J. Wilkinson, of New York, on the necessity of a committee of the photoengravers deciding on the proper inks to be used in three and four color printing. He said that at present the inkmaker was obliged to prepare thirty to forty different shades of process inks to meet the requirements of different engravers, and when several plates are printed together in one form a compromise must be made between all the inks, so that no set of plates gets the proper colors.

Gus Mayer, of Buffalo, told of the trouble that fumes make in the delicate chemical reactions of photoengraving, and recommended above all things ventilation of the shop.

Afternoon Session.

C. J. Doyle, of Detroit, started the discussion on "Specialties," which proved to be one of the most important questions before the convention. He was followed by Mr. Timmes and by B. J. Gray, of St. Louis. A paper on the same subject was read by F. P. Bush, of Louisville. It was brought out in the discussion that there were certain houses that "specialized" in the engraving of furniture, others in shoes, etc. These engravers charged less for photoengraving because they were "specialists." Mr. Stinson, who presided, said that, on the contrary, they should charge more money for the work for the very reason they were specialists, as is done in other lines of endeavor. Mr. Flader spoke on the abuses brought about by "specialists." F. A. Ringler, of New York, said that in his business specialties were charged a special price for that very reason. The whole question was referred to a committee.

The Middlemen.

The middleman was treated largely as a parasite on the business by H. C. Crow, of Chicago; Theo Stendel, of New York; V. W. Hurst, of Rochester; S. E. Blanchard, of Boston, and John Arlinghaus, of Cleveland. He was shown to have few friends and when Mr. Flader told that there were but 43 engraving houses in Chicago, while 173 were listed in the directory, showing that 130 of the latter were middlemen, the necessity of handling them was apparent. Advertising men and printers were recognized as creators of business, but the man who carries his office in his hat while he acts as a middleman for engravers is likely to have a hard time of it hereafter.

The last day of the convention was the busiest of all, the principal topic being the relations of the employers with labor. This was most ably handled by Commissioner Louis Flader, Matthew Woll, president of the International Photoengravers' Union, wired that he was detained in the American Federation of Labor convention at Atlantic City.

Some of the topics discussed were: "Their General Labor Policy"; "The Forty-Four Hour Week"; "The Apprentice Question"; "The Desirability of Overtime Work and the Proper Charges Thereof," any one of which subjects gave plenty of opportunity for debate on the office side of the business. Other equally important matters were talked over, such as: "How to Reduce the Cost of Production and the Selling Price"; "Fair and Unfair Competition"; "Profit-Sharing and Bonus Systems," and "Trade Ethics and Customs." Subjects that the members were exceedingly keen on were those of labor-saving devices, higher skilled labor and the improvement in the quality of the work in all branches.

The officers selected are: President, Adolph Scheutz, New York; first vice-president, Charles A. Stinson, Philadelphia; second vice-president, Henry Petran, Milwaukee; secretary-treasurer, J. G. Bragdon, Pittsburgh. Executive Committee: E. C. Miller, V. W. Hurst, Fred W. Gage, Roger Cunningham and Norman Meers.

MODERN TYPE DISPLAY

EXAMPLES OF THE WORK OF
B. W. RADCLIFFE, WITH THE
J. W. BURKE CO., MACON, GA.



THE INLAND PRINTER
CHICAGO

*If
Your Daughter
Cannot
Enter College*

*On Account of
Insufficient Preparation*



SUMMER SCHOOL

GEORGIA SCHOOL
OF TECHNOLOGY



ANNOUNCEMENT
1914



REETING from ATLANTA HOUSE
AMERICAN TYPE FOUNDERS CO.
Nos. 22 & 24 South Forsyth Street

PLEASE SEND ALL YOUR MAIL ORDERS DIRECT TO THE ATLANTA HOUSE

*Investigate **SONG CRAFT** thoroughly.
The result will be surprisingly
in your favor.*

ADVERTISING APPEALS • ADVERTISING
AT A PROFIT CONVINCES



Nevaro Apartments

ORANGE STREET

APARTMENTS AND ROOMS FURNISHED OR UNFURNISHED
LIGHTS • STEAM HEAT • HOT AND COLD WATER
NO COOKING PERMITTED IN BEDROOMS

Two Cafes in Connection

No Electric Appliances will be Permitted without Arrangements with the Company

THE J. W. BURKE CO
PRINTERS • LITHOGRAPHERS
OFFICE OUTFITTERS AND
STATIONERS • MACON • GA

BY B. W. RADCLIFFE MACON, GEORGIA.



Tell your Story on a Blotter

Advertising on Desk Blotters is always productive of good results. Blotters are constantly used and rarely thrown away—they lie on the desk of the Buyer, carrying their little story with them.

Blotter advertising is *inexpensive*. Why spread your advertising appropriation out into the newspapers with the consequent *lost circulation*, when you can make a 100% efficient stroke by using the blotter and getting your message direct to the party who buys your product?

If you have anything to advertise, talk to us about blotters, suitable for your story. We can help you.

BURKE OF BROADWAY
MACON



March 1916

Sun	Mon	Tues	Wed	Thur	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	



“Ads may come and Ads may go, but the blotter Ad goes on”—well, it lasts till it’s used up—that’s all. And that’s what makes it so valuable an advertising medium

Ask us how to apply Blotter Advertising to your business
It’s profitable

Burke of Broadway
Macon

ESTABLISHED 1869

THE J·W·BURKE COMPANY

PRINTERS·OFFICE OUTFITTERS·STATIONERS
AT MACON THE HEART OF GEORGIA
NO·406 CHERRY STREET



Domino Ball

at Idle Hour Country Club
Friday, February 12, 9 p.m.
underausices *of the Ladies*

Admit Gentleman and Lady  Price \$2.00



INTRODUCING
MR. SPENCER
PARAGRAFER
OF THE MACON
TELEGRAPH

YES, CLARISSA
BE SEEN' YER



*May It Ring Again
 e'er the dawn of another New Year
 is our prayer and greeting to you
 at this Yuletide, our good
 American friend*

*Mr. & Mrs. B. W. Radcliffe
 Nineteen Seventeen*



B. W. RADCLIFFE
 GENERAL MANAGER

Beverages

(NON-INTOXICATING)

Lemonade, Plain	20
Lemonade, Grape Juice	25
Orangeade	25
Bevo	20
Coca-Cola	15
Great Radium Ginger Ale, Pint	30
Sunbeam Grape Juice	20
White Rock Water, Split	15
White Rock Water, Pint	25
White Oak Mineral Water, per Bottle	50
French Vichy, Glass	20
French Vichy, Quart	75
Golden Russet Apple Cider, Quart	75
Golden Russet Apple Cider, Split	25
Sparkling Grape Juice, Quart	2.00
Sparkling Grape Juice, Pint	40
Green Creme de Menthe, Drink	20
Apricot Cordial, Drink	20
Sherry Wine, Drink	20
Horses Neck	25

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

IV—SUBORDINATION AND EMPHASIS.*



ONE of the chief purposes of display, as has been stated before, is to make reading quick, easy and certain. This not only concerns the employment of legible type-faces—it seems nothing should be said on a point so obvious—but the arrangement of those types through the medium of display in such a way as will enable the reader to comprehend quickly and clearly the thoughts and purposes of the writer.

The average reader, moreover, will enforce his demand that printed matter be easy to read by passing over that portion of it coming to his attention which is set in illegible letters or which does not through proper display adequately interpret the meaning of the writer. He can be depended upon to choose from the mass of printing he receives that part of it which may be read with ease.

In order that the reader may be found willing to read, as well as in order that he may get at the meaning of any item of printed matter quickly, there must not, in the first place, appear to be too much of it. Reading must not be made to look like hard labor.

Here, indeed, display functions admirably, for one of its chief functions is to make the act of reading appear to be a simple, easy task, as it will be, provided the display is properly carried out. By setting the important points in large type and by holding the explanatory details down to small type, display will give the appearance of briefness even when comparatively large amounts of copy are involved. If it will do that under such adverse conditions, display will certainly make matter properly "boiled down" appear to be, and be in fact, all the more easy to read.

We have therefore taken a long step toward making reading easy when we have set the important points in larger or bolder types than used for the text or body matter, because we have given the reader the gist of the entire content at a glance. This enables him to determine at once whether or not the subject written about or advertised is of interest to him. Nothing is gained, moreover, by obtaining the attention of a reader who is not already, or can not be made, interested, while much, of course, may be lost by failure to gain the attention of another reader who is interested or who may become interested. Hence, the supreme necessity of making plain, through display, exactly what the subject-matter of the advertisement is. If, furthermore, the emphasized lines succeed in interesting a reader, or if they revive an

interest lying dormant, he will surely read that part of the display which is set in smaller or lighter faced type in order to learn the particulars. Readers of what is here printed are manifestly interested in "Display," and the heading in Fig. 1, "The Purpose of Display," will certainly influence them to read the smaller type that follows, which is in explanation of that heading.

If display is to facilitate comprehension and aid in providing the reader with correct understanding it is decidedly important, we repeat, that the proper words be emphasized. Fig. 2 is an illustration which demonstrates two things: first, how too much display suggests difficult and slow reading, and, second, how poor choice of words for emphasis gives at first glance an entirely incorrect impression of the sense of the composition. Faults like this in display are serious, as first impressions are generally all that we can depend upon with certainty; and if the first impression is a false one the chances are that we will lose the interest of the reader and whatever advantages might be derived from his interest.

THE PURPOSE OF DISPLAY

is not to catch the eye of the reader by subterfuge and trickery, but to present the words of the writer by arrangement and emphasis in such fashion as to interpret his thoughts more quickly and clearly than mere words alone can do.

FIG. 1.

THE PURPOSE OF DISPLAY IS not to catch the eye of the reader by SUBTERFUGE AND TRICKERY, but to present the words of the writer BY ARRANGEMENT AND EMPHASIS in such fashion as to interpret his thoughts more quickly and clearly than mere words alone can do.

FIG. 2.

*Copyright, 1919, by J. L. Frazier.

This brings us to the feature of display known as "Subordination," which, because of its influence and importance, may well be considered a principle of display. "Principle," according to the Standard Dictionary, means "a permanent or fundamental cause that naturally or necessarily produces certain results." "Subordination," again quoting from the Standard, is "an assigning to a lower rank, or regarding or treating as of inferior dignity or importance." It is the purpose of the author at this time to explain the results which follow the practice of treating certain portions of our display as of inferior importance.

The quality of display which makes for brevity and clarity is largely bound up in subordination. Type-display is made to appear brief and clear when the less essential parts are set in small type, in the first place because so much space is not occupied. The appearance of shortness and clearness is heightened at the same time by reason of the fact that the important words or lines set in larger or bolder type will under those circumstances "stand out" the more prominently to interpret by emphasis, giving thereby the gist of the content at a glance. Attention is also the more surely attracted by spreading before the reader's view the subject, or a suggestion of the subject, which he may already be, or may be made, interested in.

Of course it might

be argued that nothing that is unimportant should have a place in the advertisement, but, inversely, it can hardly be argued that there is not something which, because of the possibilities it affords for interpretation and attracting attention, is preëminently important, and as such has the right to a commanding position or appearance in the display. To make a commanding position possible there must be something, in appearance at least, to occupy the lower ranks, that is, something subordinate.

Obviously, some one thing should command. If, through type-display, we are to gain attention we can not in safety place the responsibility in any one of several points, but must so emphasize or bring out one particular point which will be the first to catch the eye of our reader. Furthermore, that one point must be the most comprehensive and explanatory to be found in the copy, or else one that will most surely excite sufficient curiosity on the part of the reader to cause him to read the remainder. It is best in all instances to select for that dominance some line which has a direct bearing on the subject described or advertised.

In Fig. 3, for example, the word "Contrast" is given a commanding position, to which it is clearly entitled, as it constitutes the title of the form — it is the subject of the matter treated of. It will be noted that no other word in this example is set in large enough type to overcome the prominence or dispute the leadership of that one word "Contrast."

To have one word or one line stand out in a commanding position and to keep all the others "in the ranks" is not all there is to subordination, however. As there are a variety of graded positions of command in military organizations, so there may be second, third and fourth positions of prominence

in display. The second position in Fig. 3 is plainly held by "In Typographic Display," the sub-title, while the word "Distinctions" holds third and the word "Attention" fourth position, the last two naming the effects of contrast. Just as in the military company the lieutenants, sergeants and corporals carry out and interpret the orders of the captain to the men in the ranks, so in display, if most effective results are to be obtained, the smaller emphasized lines should interpret and explain more fully, and in logical order, the subject which is given dominant emphasis.

The assignment of positions in emphasis is not always an easy problem, and when, in the copy for an advertisement, there are many points which the advertiser may consider important the compositor is often troubled to know which deserve second, third and fourth positions and which must

be kept in the body. Inasmuch as every item of copy for display in type presents a different problem it would be impossible to set down any but general rules to govern selection. The difficulty experienced in the assignment of positions in display can not excuse that free and irresponsible emphasis which trusts to chance as to the order in which the points will be taken up and which generally results in any word or line which appears for one reason or another to have the slightest cause for emphasis being set in large or dark-toned

CONTRAST IN TYPOGRAPHIC DISPLAY

SERVES THE DOUBLE PURPOSE OF

SECURING
ATTENTION

AND

PROVIDING
DISTINCTIONS

Fig. 3.

type. As stated already, an overabundance of emphatic words or lines does not make a strong display. Much as we need headings and display-lines to interpret and attract, we must have the subordinate matter to enable the headings to function and to accomplish those things which additional headings can not do for want of space. The creation of too many headings and display-lines inevitably leads to contest for precedence, which nullifies the effect and creates confusion and disorder.

In the preceding article it was shown that contrast is strongest when the difference in size, tone, distance or style is greatest. Several experimental examples were shown in connection with the text to demonstrate that truth. It is apropos at this stage of our study to take up other experiments to demonstrate the dependence of contrast upon subordination, and to show that by the creation of too many emphatic lines all emphasis is lost.

In Fig. 4 the single line has undisputed sway; no other line is present to claim any part of its right to instant attention and the reader's interest. We find in Fig. 5 a second line has been added that is the equal in size and tone and of the same style as the first line. It is plain that the force of the first line is much reduced by the introduction of the second. It is interesting to note also that the force of the one line in Fig. 4 is not equally divided between the two lines in Fig. 5; in fact, it seems that each of the two lines has less than half the force and effectiveness of the single line in Fig. 4. If we go farther and add a third line like, as in Fig. 6, we find the force reduced in still greater proportion, as, so far as may be judged, none of the three lines has anywhere near one-third the force enjoyed by the single line in Fig. 4. The emphasis has been so greatly reduced, in fact, that we can hardly consider Fig. 6 displayed.

Now if we start anew and in the space occupied by the three lines in Fig. 6 place one line, as in Fig. 7, we find an amazing amount of strength suddenly developed, which forces the conclusion that a given space is capable of emphasis in inverse ratio to the number of words required to be displayed therein, a point the compositor should always keep in mind.

Here, indeed, we find a valuable lesson, for what is true of

the simple examples here provided is likewise true in more elaborate forms. The lesson, lest the point may be missed, is that the fewer points we emphasize the stronger our emphasis may be. Vice versa, we have learned that if we emphasize everything for which the least excuse may be found to justify that emphasis we lose our chances of gaining any distinctions whatever. If we can not be satisfied with one or two strong display-lines, and lay stress on every point presented by the copy, we will not only fail to bring out the latter but will destroy the strength of the former. As a result, the average reader, and he is in the great majority or he would not be the average, will pass by the advertisement or whatever form our display is in, for it will hold out nothing as a bait to attract or interest him. The old story, "You can not have your cake and eat it," applies to display. The moral should be obvious — *strong emphasis and profuse emphasis* are not possible in the same form. Too much display, like none at all, makes print appear difficult to read, dull and uninteresting. Certainly it is important that we should subordinate the parts of our copy which hold out no great possibilities for interpretation and for attracting attention.

The examples which accompany and illustrate our text have purposely been made as simple as possible in order to set forth the dominant idea in each instance as clearly as possible and in order that complications with other ideas will not cause the real points to be overlooked. One should not take a single example and base his entire work thereon, though of course there are occasions when a single one of these examples may provide in itself the necessary cue. Most of them, however, are merely steps leading to other steps, all dependent upon each other in directing the way to reason in display.

Obviously, one heading, as in Fig. 1 of this article, and one emphatic word or line, as in Fig. 8 of last month's section, is out of the question for a long piece of advertising copy of the more or less complex character. Nevertheless, the principle involved applies just the same, for the complex forms, if intelligently handled, must be broken up into several divisions, each a counterpart of the simple examples herein and heretofore provided, and in which the divisions must be logically related in the whole, as the various lines are related in the simple examples. Remembering that, when we are called upon to handle complex copy we shall divide it into logical, that is properly related, parts, place a heading or chief line over each part, and our difficulties will vanish. In order, however, that one point may be taken

up after another in proper sequence for the most effective presentation, the headings of the several assembled parts must be given distinctly varying degrees of emphasis lest the big idea of the whole shall not issue dominant. This feature of subordination which demands the arrangement of points of interest in headings and display-lines with clearly recognized degrees of emphasis

causes the reader, while following his natural inclinations, to take them up in the order necessary for the fullest expression of the writer's ideas. It is only in this way that he will be most effectually influenced. This matter of bringing the most desirable points to the attention of the reader in the order of their relative importance may be likened to the magician who so presents the deck of cards to the spectator, for the moment his unconscious assistant, that the spectator selects the one card from the fifty-two of the deck which the sleight-of-hand artist desires that he should remove. Through display the compositor can do the same thing in his way, for he can assure three, four or half a dozen points being taken by the reader in such an order as will most effectually interest and influence him. The largest and boldest line will, of course, be seen and read first, the next largest or boldest will then command attention and secure a hearing, and so on throughout the displayed form. The success of the form will depend largely on the points being logically presented as regards their importance and their possibilities for creating interest, attention to the selection of those points being given elsewhere.

In illustration of the point mentioned above, Fig. 8 is shown. In this example the reader will note three lines of display all set in much larger type than the ten-point of the text. Of the three lines, "one thing" will, as a general rule, catch the eye first and the other two displayed lines will secure attention afterwards in the order of their size. Furthermore, these three emphasized lines, or lines similarly related in practical every-day work, will, in the great majority of cases, be considered before the reader takes up the reading of the subordinate matter in ten-point body-type.

The same three leading points are presented in Fig. 9, though in different order. Even now the reader is most likely to see and read the line "one thing" first because it is the largest, even though the second line in point of size has the advantage in position, being

located where the eye of the reader naturally falls first. While the display is not so strong as Fig. 8, it demonstrates again the fact that we are attracted first by the things which are largest, boldest or most different.

We manipulate further and secure Fig. 10, in which the order of arrangement found in Fig. 8 is reversed. The result is a much weaker display because the emphasis is not arranged according to the most natural progression, which is based on the practice of reading from the top to the bottom. The dominant display should be at or near the top, as in Fig. 8, if

THE FIRST LINE

FIG. 4.

THE FIRST LINE A SECOND LINE

FIG. 5.

THE FIRST LINE A SECOND LINE A THIRD LINE

FIG. 6.

ONE THING

FIG. 7.

In the great majority of instances there is to be found hidden away in manuscript copy provided for display

one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis.

a second thing

should not be permitted because of its prominence to temper the force or the effectiveness of the one thing. Furthermore, it is a serious error to exalt any of the

many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

FIG. 8.

the most effective results are to be obtained. Nevertheless, in so far as the interpretation of the matter by display is concerned, the same proportionate emphasis remains and the sense can scarcely be misunderstood. In almost every copy for display such logical divisions are to be found. Absolute order in their presentation must prevail if the most effective results are to be obtained.

In the first article of this series it was found that display has two aims, to attract attention and to interpret the meaning of the writer, as an orator makes his oral discourse clearer by supporting his spoken words with pauses, emphasis and gestures. To state that type may "talk" is no idle boast. By subordination, permitting contrast and emphasis, we are not only enabled to gain the reader's eye, but to cause him to see the important points almost instantly, and in the order desired for the most logical presentation, on which the success of our appeal to his mind depends. Further than that, by the various degrees of emphasis placed on different words we are enabled to make the reader certain of the comparative value we place upon them. As an illustration of this, refer again to Fig. 3 and note the punctuation by spacing and the emphasis by size that are illustrated therein.

In summing up, let us repeat: the fundamental object in the use of type is to convey an idea or impart information from the mind of the writer to that of the reader. The force with which it strikes the mind depends primarily upon the amount of interest the reader finds in the emphasized lines, and the interest those lines may create within his mind; and, after that, upon the fact that the details and particulars are made to appear easy to read through their subordination.

Subordination is worthy of careful consideration, if for no other reason than that any part to stand out must have something to stand out from. A commanding position is possible

only with something subordinate to make such a position commanding. In an orderly parade all the marchers can not be drum-majors or marshals of the day. Display, too, may be an orderly parade if type is not permitted to gather as and appear like a mob, with every line so emphasized as to indicate an effort to give to all of them commanding positions and distinguished apparel.

To determine what parts of the copy are deserving of commanding positions, and what should be kept in the body, the compositor should place himself in the position of the reader and ask himself what features of the subject hold forth the greatest interest to him. These, if he thinks logically, will provide the cues for his emphasis. If uncertain, however, it is always safe to follow the advice of De Vinne, who quoted an old compositor giving advice to a novice at display as saying: "Read it over first. Understand what is wanted. Then ask, *Who? What? When? Where?* The answers you get are your cues to display." That advice is ever good; it is the only reliable advice that can be given; and, applied on the great majority of work, will at least prove a safety-first measure, if not an absolute assurance against error.

In conclusion, a word of warning: If some artist, perchance, is to have a hand in the printed production he will usually be

Clarity in type-display is best assured by presenting to the reader but one thing at a time. In any event

a second thing

should not be permitted because of its prominence to temper the force or weaken the effectiveness of the

one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis. Furthermore, it is a serious error to exalt any of the

many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

FIG. 9.

found to want a big place in the spotlight, and, if he is not watched, his work may attract so much attention that the reader will fail to understand what it is all about. Also, if the writer is not endowed with rare self-restraint he will try to say more than the space permits. It is the supreme duty of the compositor to correct these two tendencies and to insist that type and white paper be given proper consideration in the composition. White space, as we shall find in the following article, has a loud voice when properly used. It is, in fact, one of the most potent devices of display, yet all too often indications of a lack of appreciation of its value are found in printed matter of all kinds.

Assuredly, it is a serious mistake to exalt any of the

many lesser points

which are sure to obtain attention and consideration if the headings have awakened or inspired an interest.

a second thing

should not be permitted because of its prominence to temper the force or weaken the effectiveness of the

one thing

which by reason of its explanatory quality or its value in creating interest is deserving of dominant emphasis.

FIG. 10.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

BYRD PRINTING COMPANY, Atlanta, Georgia.—The menu for the first banquet of the Southern Typographic Federation, printed upon imitation wood veneer, pine color, is attractive in every sense, and is well executed.

ARTHUR J. MANSFIELD, Boston, Massachusetts.—The several specimens you have sent us are satisfactory in every respect, the leaflet, "Typography and Presswork," being particularly pleasing. We have no suggestions of a constructive nature to offer you, hence none are made.

A. POMERANTZ & CO., Philadelphia, Pennsylvania.—The menu and program booklet for the "Dinner and Talkfest" indulged in by the members of your organization is an especially pleasing piece of work, the general format, especially, being worthy of praise. We do not see how it could be made more attractive.

THE MARCHBANKS PRESS, New York City.—In "Theodore Roosevelt — A Biographical Sketch" you have produced a high-grade product. The Roosevelt Memorial Exhibition Committee of Columbia University, for whom the book was privately printed, exercised the best of judgment in the selection of a printer and have been rewarded by a book that will be prized for its value as an object of art in bookmaking as well as for its text.

WILLIAM BURMEISTER, Pittsburgh, Pennsylvania.—The Schenley Triangle, "Edited and Printed by Students of the Schenley High School," is an admirable school paper, a refreshing contrast indeed to the usual run of such publications, which, we regret to say, are poorly set, made up and printed. Presswork is decidedly good, and the success achieved in printing the half-tone illustration of the swimming team on the rough book-paper used is worthy of high praise, even though the plate was of a coarse screen. The job specimens, like the paper, have been handled in an admirable manner.

HOWARD VAN STIVER, St. Augustine, Florida.—The card for George W. Bassett, Jr., and the letter-head for the St. Augustine Hotel Association, are nicely handled in every respect. There is, of course, little space left for writing on the letter-head because of the two large illustrations employed thereon, but, doubtless, they were considered to have a value in excess of the writing space. The gray ink on the Gortatowsky business-card is too weak in color, and, in addition, has a washed-out appearance which does not add to the attractiveness of the design.

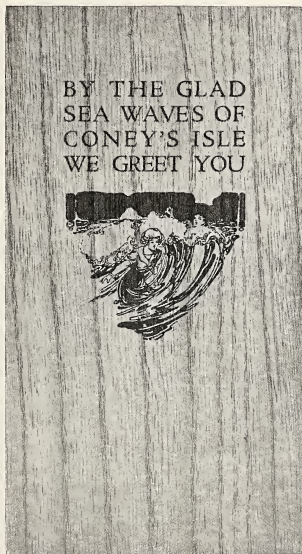
J. H. DE BUSSY, Amsterdam, Holland, conducts a large printing, binding and engraving establishment — so we are led to believe from the well-printed half-tones appearing on alternate pages of a ninety-six page booklet recently received

from him. Unfortunately we can not read the Dutch language, in which the text is printed, so can not go further and give any of the details concerning his business. We can see, however, that it is a good plant, specializing in the best grade of work, for the engravings are very good and the pressman has secured decidedly excellent results from them. While the cover-design is rather more ornate than we are accustomed to in the United States, it is clever in a way, but by no means up to the standard of the inside pages, which could hardly be improved.

SOUTHAM PRESS, LIMITED, Montreal, Quebec.—Considerable praise is due your organization for the successful production of the handsome book, "The Quebec Bridge," which is in every sense a noteworthy example of the best in the printing and photoengraving arts. We have never seen in one piece of work so many large half-tones so uniformly well printed, which would not be true were they not also equally well engraved. There is only one fault, in our opinion, in the entire work, and that is concerned with the color — a very light, bright yellow — employed for printing the border which surrounds all the text pages. Had a little brown been added, making it buff, the effect, we believe you will agree, would be much more pleasing. Our compliments nevertheless, and perhaps yellow was "what the doctors ordered."

LIVERMORE & KNIGHT COMPANY, Providence, Rhode Island.—The small booklet, "The Seven Points of Advertising Success," is attractively gotten up. It should make a favorable impression wherever it is sent. We admire especially the fact that the text-matter was set in a legible size of one of the most readable type-faces, Bookman, where, as a usual thing, considering the small size of the pages, 3½ by 5¾ inches, smaller type would have been used. The text is logically presented and ably written, the author being entitled to much praise for his excellent work in that respect. From the standpoint of the printer, too, the workmanship is high class. Binding in boards, paper covered, adds an appearance of value which will cause it to be retained, no doubt, in many instances where a paper-covered booklet would be given a quick trip to the waste-basket.

NORBERT A. CONSIDINE, Philadelphia, Pennsylvania.—The various stationery forms for The Paper House of Pennsylvania are in a distinctive style that at once lifts them from the rut of the commonplace. Many, no doubt, would not admire the use of capitals throughout, especially in those forms where there are many lines, and there also are those, no doubt, who would not like the style of arrangement or the fact that there is so little distinction in size and form of type that the features can not be grasped at a glance. Nevertheless, as stated, the good feature is in the distinctiveness of style, and that is worth considerable, though, frankly, we consider that sufficient distinctiveness could have been secured by less revolutionary means. Good taste was exercised in the selection of a medium gray ink for printing the designs, as, in black or any strong color, the effect would have been commonplace and unattractive. The booklet is decidedly pleasing.



Title-page of folder mailed to members of the New York Club of Printing House Craftsmen. Printing was done in deep green and orange on light green stock in imitation of wood veneer. Orange appeared only in irregular panel indicating a bank of clouds at the top of the illustration.

PROBABLY one of the most novel announcements we have ever seen is that sent out recently by the Oakland (California) Advertising Club to announce the meeting of May 13, which was addressed by the local postmaster. For the stock, ordinary window envelopes, blue in color, were employed, but these were cut off at the ends, thereby making a folder of the envelope. On

more effective in display, for the lines of type therein would then have stood out more prominently through the fact that the white space gained would have provided excellent contrast.

O. H. HOVEY, of the Southern Printing Company, Perry, Oklahoma, from whom we have heard before, recently produced a job of dodgers for one of his customers, using wall-paper in lieu

instead of the conventional, though ever dependable, black. It gives to *Acme Angles* a sort of different look, making it fresh and inviting to the eye.

F. M. SHUTE, Roanoke Rapids, North Carolina.—Considering the fact that the display on the blotters you have sent us is not strong, though we think it might well be stronger, and thereby



Beach
4475

MR. TRENHOLM
*is now located in his
new studio ~ 822
LITTLE BUILDING
and his telephone is
changed from Fort
Hill 746 to 10000*
BEACH 4475

First and third pages of characterful hand-lettered folder announcement by George F. Trenholm, designer, Boston, Massachusetts. In the original, which was printed on hand-made stock, antique laid finish, the illustration was printed in a medium brown, lettering throughout being in black.

what had been the front of the envelope, and above the "window," the words "It Will Pay You to Look Into This" appeared in large type. Appearing through the window, as the announcement was received folded, the name of the postmaster could be seen, below which the words "in the Blue Room, Hotel Oakland"—the blue room suggested the blue envelopes no doubt—appeared in smaller type. Opening the folder, which had been an envelope, the folds being where the stock had been folded at top and bottom to form the envelope, we find, on what had been the inside of the envelope, the complete announcement. Quite a novel stunt, eh?

INTERSTATE PRESS, New York city.—All the specimens of your printing done for customers are better than the letter-head for your own business, on which you wrote us. This is a jumble of big type—mostly capitals—panels, borders and rules that can not possibly represent you creditably. Get up something more dignified, even if it must be more conventional. It is not every one who can violate conventionality in type-display and retain in the design the prime quality of legibility and the appearance of quality. It was a mistake to break the rule of the panel for the "Colis" line in the menu title-page for the Colis Restaurant. Furthermore, if, instead of the crossed rule inside panel, you had employed an ordinary rectangular panel, appearing not more than a pica inside the outside decorative border, the appearance of the form would have been less complex and more pleasing to the eye. Furthermore, the page would also have been

of the conventional news-print. He not only did that and got away with it but made the customer pay extra for the job—but Hovey can tell it better than we, so read what he says: "When a mutt runs out of print-paper and gets out a job on paper cut from an old wall-paper sample-book, and then has the nerve to charge his customer \$1.50 extra on the ground that the paper is a 'novelty and the first brought to Oklahoma,' that mutt is going to be a banker some day, even if he is sixty years young and his name is O. H. Hovey, of the Southern Printing Company, Perry, Oklahoma. Verily, I did it, and made a hit with my customer." The dodger was to advertise a sheep sale and not a sale of wall-paper or tapestry, as our readers might imagine without knowledge of the facts.

THE advertising manager for the Acme Motor Truck Company, Cadillac, Michigan, has kindly placed the editor of this department "on the list" and we are now receiving *Acme Angles* every month. We are glad of this fact, not only because we find it ably edited and can therefore give a fellow-editor a good "send-off," but more especially because it scores high as a piece of advertising and printing. Its text pages are made to appear interesting by the generous use of thumb-nail illustrations, initial letters in red, cartoons, and, of course, half-tones showing Acme trucks at all kinds of hard work, and apparently doing it without a grind. The printer of the house-organ has done his job well; we have no faults to find with it in any particular. We rather like the fact that the body-matter is printed in deep blue

perhaps attract more attention, the colors of stock are rather too dark, and, as a consequence, the matter thereon does not appear easy to read, and it is not as easy to read as though white stock had been used. Of course, on those forms which are designed to stimulate payment of accounts it might not be well to speak too loudly, as the average business man does not like to be reminded of that one duty. Furthermore, do you think the average business man will keep around on his desk, where all who sit beside it to talk with him may see, a blotter that virtually asks him to do what he is supposed to do without asking? This may be a far cry, and yet it may not. To play safe, don't you think it would be better to stimulate business with blotters and stimulate payment of accounts with a slip which the customer can not have the least desire to keep around, perhaps to embarrass him?

SIDNEY K. KARLE, Winnipeg, Manitoba.—The letter-head for the Golden Cross Drive is set in too large sizes of type throughout. Although the fact that the copy is of an advertising nature, the letter-head being used for correspondence in a drive for \$100,000 conducted by the Golden Cross Organization, permitted the use of larger type than would be considered proper on stationery headings for ordinary correspondence, a different style of type than either Text or Copperplate Gothic should have been used. Some strong roman would have represented a much better choice, owing to its greater legibility and better form. The Copperplate Gothic—in fact, any block-letter—is much more attractive in small

sizes, for it is an unattractive style at the best, and it is the best when one sees the least of it. In so far as relative sizes of type in display are concerned, we have no fault to find, but the same reasoning could have been maintained with smaller and more legible styles of type in use. The slip for D. A. Maguire is not at all well displayed. It speaks in a monotone through the

tion adds much to make printing inviting. What we have often said is that the use of "too much decoration is a serious fault," but "too much" can not be "a little," and you sometimes use too much. The booklet, "A Feather in Our Cap," has a good cover, made especially so by reason of the fact that it is "given life and decent dress," quoting some one of the many writers on adver-

Opening Day Exercises at the Central Presbyterian Church we find an improper spacing of display groups, these being generally placed an equal distance apart in violation of the principle of proportion. A poorly balanced and uninteresting appearance is given by this monotony in spacing. Too much type is in the lower part of the page, making it bottom-heavy. For most

The EVERETT HOUSE-ORGAN



HARRY A. EARN SHAW • ORGANIST

Cover-design from a newcomer in the field of printers' house-organs, originally printed in green-gray and orange on white stock. *The Everett House-Organ* is published by The Everett Press, Incorporated, Boston, Massachusetts.

fact that almost uniform sizes of type are used for all lines except the signature, which is large. Furthermore, the lines are not arranged in such a way as to interpret the thoughts of the writer by setting forth each part so that it can be taken up without conflict with others, and in order that there will be distinction between the parts. We suggest that you read the articles which have been appearing in the "Job Composition" section during the past three months, as they contain information on proper display which, in your possession, would prove especially helpful.

GEORGE O. MCCARTHY, Hartington, Nebraska.—Some of your advertising blotters, particularly those gotten out for the "local heavy-weight druggist" and the pool-hall, doubtless proved strong "pullers," as they are refreshingly written in a style that should appeal to many. Some of the specimens are good jobs of printing, too, but it is difficult to believe that the same man produced some of the others, in which the type is subordinated to a whisper through the elaborate setting of ornaments, rules, etc., which quite dominate the entire scheme. You state that we "have no idea how a little decoration 'takes' with the 'middle' class of business men," which is untrue, for we consider that "a little" decora-

tising, through the protrusion from the illustration of a cap, which appears at the top of the quoted title on the cover, of a small feather, presumably taken from a chicken or a crow. Why you should select the stock for the inside pages that you did we can not see, for it is not at all harmonious with the color of stock used for the cover. The new letter-head designs for *The Color County News* are decidedly pleasing in appearance and are also effectively displayed. They embody good taste and advertising effectiveness to a high degree.

MIDDLETON PRINTING COMPANY, Waxahatchie, Texas.—Good presswork is the best feature of the specimens you have sent us. While typography is satisfactory in so far as display alone is concerned, and while the arrangement in most cases is likewise good, the type-faces do not represent especially good choice. Pencraft italic and Copperplate Gothic do not make an effective combination; the great difference in shape and style of design between these two letters make the specimens wherein they are combined displeasing because of the lack of harmony between the two styles of type. Some of the letter-heads wherein the Pencraft is used exclusively are quite pleasing. On the title-page of the program for

Knowledge

A Journal of Information, Advice & Suggestion for the Direct-by-Mail Advertiser
Edited & Published by The Dando Company

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Nothing stereotyped about this house-organ cover-design published by The Dando Company, Philadelphia, Pennsylvania. The manner of handling the table of contents is both unusual for a cover, and commendable.

satisfactory results, type should be grouped so that there will be the least possible number of parts, and, therefore, forces of attraction to the eye. Outside the matter of appearance, the fault with breaking a design up into a great number of parts is that it keeps the eye of the reader dancing about over the page, thereby confusing him. Furthermore, it is desirable to have lines which bear a close relationship near each other so that the reader can grasp the points clearly, which he can not do when they are widely spaced, as white space punctuates and may indicate a pause where it is undesirable. As regards reading only, and aside from the standpoint of appearance, the faults last mentioned may be a little far-fetched in the page in question, as there are comparatively few lines thereon, but the point is raised as it was suggested by this design and as it is closely related to the other faults therein. In more complex examples similarly handled, the facts would hold true.

WALTER R. AGY, Reinbeck, Iowa.—You are starting out auspiciously on your work in the newspaper and printing business. The booklet, "The Making of a Newspaper," is creditable indeed in text and printing. You could have improved the cover typographically by grouping



There is character, hence interest, in this treatment of a menu-page from a booklet designed and composed by Arthur C. Gruver, of The McGregor-Cutler Printing Company, Pittsburgh, Pennsylvania. Original was printed in red and black on white antique stock, the size of the page being 7 by 10 inches.

the various lines thereon according to their relation to each other. We note, also, that all the type-pages are printed too low on the paper pages, the bottom margin being smaller than the upper margin, whereas the reverse should be the case. In like manner the short pages should be placed considerably above the center of the page to provide good proportion in the division of the white space, and to overcome an optical illusion which causes things in the exact center of the page from top to bottom to appear below the center, and, therefore, overbalanced and bottom-heavy. Furthermore, these two panels are very wide in proportion to their height, whereas the page is somewhat higher than it is wide. Best results from the standpoint of appearance are secured when the designs are the same shape and proportion as the pages on which they appear. Of course, you could not avoid the bad breaks in the rule borders, as the material at your disposal, doubtless, would not permit of full-length pieces and mitered corners, under which conditions only may rule borders print with any semblance of close joints. We are mentioning these points as we feel that at the outset they will be given

greater attention by you, owing to your greater enthusiasm at this time, which is natural. As a matter of fact, borders are not necessary around text-pages in books, and they add little or nothing in effect, as a rule, to compensate for the extra work and expense involved in their use. We predict for you a successful future if you maintain anywhere near the same enthusiasm with which you have started out.

JOHN HARTENSTINE, Norristown, Pennsylvania.—Title-pages of the several program-booklets which you have sent us are exceptionally pleasing in all respects. The selection of colors for printing all the specimens demonstrates good taste, and the colors are also well used. We find it hard to realize that the same printer who produced these satisfactory title-pages would produce such inferior work as is found in the advertisements appearing on the text-pages of the same programs. Set in large sizes of bold styles of type, the advertisements are in the first place quite uninviting to the eye. Program-booklets such as these are read at ordinary reading distance, and do not require such large sizes of type as used for purposes of legibility.

As a matter of fact, considering that the use of such large sizes involved more or less crowding, legibility is not as good as though smaller types were set against a background of white space to make the different words more easily distinguishable. Furthermore, in order to identify each advertiser's space, and in order to obviate any chance of the several displays "running together" to confuse the reader, each advertisement should be set off inside a rule panel, while between the rule panel and the type inside there should be an ample margin of white space to further set off the advertisement. Another serious fault found in these advertisements directly concerned with the use of larger type than should have been employed is that in many of them the lines which are preeminently important do not stand out because of lack of contrast, which would be supplied by smaller sizes in connection and white space. Spacing between lines is also apparently done without thought of its effect on comprehension, as closely related lines are in many instances spaced widely apart, while in other places lines which should be set apart, because of their setting forth new thoughts, are closely grouped. The blotter, "Select a U. T. A. Printer," is exceptionally well handled.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—The various specimens making up the latest collection received from you are done in your characteristic style, which means they are legible, attractive and generally pleasing in appearance. The dramatic programs, of which you sent quite a number, are not only properly displayed, thereby making it possible for readers to grasp the important points and to select quickly those parts which they are at the time most interested in, but they have an atmosphere in their typographic treatment which is thoroughly appropriate to the spirit of the play, and the time of its setting. The particularly clever menu-page from the booklet for the People's Group is reproduced on this page, while on this and the following pages two reproductions are shown from an advertising folder issued by the firm with which you are identified.

THE TIMES PRINTING COMPANY, Moorhead, Iowa.—Your own letter-head design is good, although it occupies too much space for a half-letter sheet, taking up approximately half of the paper. The same fault is apparent in all the letter-heads sent us, but we hope that you have cut them in half and that all originally appeared in full letter-head size. A panel often aids in

An Exceptional Printing Service

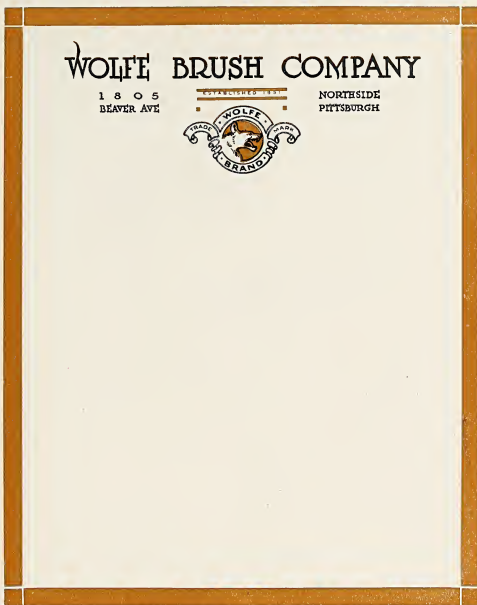


*Of interest to those
Schools of College, High School and
Appreciate the Best*

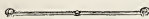
Simple, dignified and attractive title-page of folder by Arthur C. Gruver, Pittsburgh, Pennsylvania. Original in red and black on white antique stock.

letter-head design, but more frequently it could be eliminated to the improvement of the work, not only from the space-saving standpoint but from the standpoints of arrangement and display as well. If the panel is the first consideration, the type being made to fill it after a fashion, the result is generally a poor distribution of white space. In addition, such procedure often involves such breaks in lines that comprehension is made difficult. If the type is given first consideration it will generally be found that a panel is not necessary. Without restrictions forced by the requirements of arbitrary shapes and length of lines, lines may be arranged in such form as to make the sense clear. We note in several instances combinations of type-faces that should not have been used. As an example, take the letter-head for Abrams & Sons, where condensed text type is used with an extended block-letter and a commercial letter having bold heavy elements and fine light elements, something on the order of Litho Roman. The effect of the use of these type-faces, between which there is nothing in common, is, of course, inharmonious and displeasing. The safest rule, the plan which will almost invariably result in the most pleasing appearance, is to use but one series in a job. That is a sure road to harmony. The Christmas-greeting folder for Hansen Brothers is decidedly displeasing because of the lack of harmony between the two type-faces used, and the fact that the type-lines are too large throughout, resulting in an effect of congestion.

BRITTON PRINTING COMPANY, Cleveland, Ohio.—The specimens of your work, of which you have sent us several portfolios, are high grade in every respect. Especially effective are the numerous advertising folders and broadsides, which have every quality necessary to assure their proving successful in stimulating business for your customers. The success achieved in printing these large folders and broadsides, most of which contain large lettering and half-tones, as well as heavy borders in color, on platen presses is remarkable. The pressman is deserving of high praise for the manner in which all the work is printed. We are reproducing one of the unusual letter-heads found in the collection. It is difficult to imagine such a letter-head as this failing to impress the recipient, and, though probably too striking for the use of all kinds of business houses, it can scarcely be considered so for the manufacturer of brushes. This is especially true since the artist has happily chosen a



The designer of this clever letter-head, originally printed in orange and black by The Britton Printing Company, Cleveland, Ohio, was not worried about conventionality when he produced this design, but he put a lot of punch in it. Was the lettering purposely drawn to represent brushwork? The suggestion is there, nevertheless.



OUR organization has on its pay roll typographic designers of national reputation, who will add that touch of originality so essential to correct school and college printing. This fact, coupled with our excellent presswork, places at your disposal an ideal service

PROGRAMS for your dances, smokers, entertainments or the various student activities should be as original and striking as possible—they must have "pep."

One of the inside pages of a folder by Arthur C. Craver, of the McGregor-Cutler Printing Company, Pittsburgh, the first page of which is shown opposite.

style of lettering which in itself suggests brushwork, and which could not have been so successfully carried out in small letters.

JOHN W. LEE, Rochester, New York.—For school work, the specimens sent us are distinctly high grade, and they also compare favorably with the average product of commercial printing-plants. The program for "Sylvia" is quite pleasing. While the third and fourth pages are somewhat crowded, they are set in a particularly legible style of type and must, as a consequence, be considered satisfactory. The display is crowded on the first page also, and we do not exactly admire the handling of the names of the authors between rules, especially because an attempt was made to square up two lines of greatly different length by the employment of colons between the first and last ends of the shorter line, leaving a "hole" between. We state "an attempt was made" because the hole between the first and last ends of the shorter line alluded to is a hole in spite of the colons placed about a pica apart therein, for the very simple reason that they do not cover as much space on the paper as the type characters do in the line above, and as would be necessary for uniform tone and to make the appearance of the two lines similar. The break is disagreeable to say the least. Relative emphasis of the lines is satisfactory. The tickets are good in both

display and arrangement, though the one for which blue stock was used, and which was printed in red, is very jarring to the nerves because of its overbrightness, and it is also quite illegible. The small red letters against the blue background are scarcely distinguishable and, as a consequence, are by no means easy to read. The motto-card, "Failure," by Hubbard, is poorly spaced, not only between words, where the fault is most noticeable, but between lines and between type-matter and the surrounding border. Spacing is also bad on the patriotic card, "Pledge of Allegiance," which is not improved by being set wholly in capitals. As a usual rule, too much space appears around initials. There should be only enough to obviate an appearance of crowding between the type and the initial, but not so much as to make the latter appear a separate unit. On the "Thanatopsis" folder the type-matter is printed in a much weaker color than that used for printing the border, which stands out while the type recedes. If any difference in tone exists between type and surrounding border, or decorative features used in connection, the difference should be in favor of the type, provided the most satisfactory results are desired. Spacing is also very bad in the leaflet, "Loyalty," also by Hubbard. Such work as this should not be permitted to reach the press, even in a school shop, as it tends to create a spirit of carelessness.

Baltimore & Ohio Employees Magazine

The Army & Navy Forever

Posed by
Miss Evelyn Gosnell,
a Paramount Star
and Two Buddies.

JUNE

1919

An idea, good subjects and a camera may often be depended upon for excellent illustrative cover effects, as this example from the *Baltimore & Ohio Employees Magazine* demonstrates. It is reproduced here through the courtesy of that publication and the Alpha Photoengraving Company, the firm that produced it.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"Direct Publicity."

As an illustration of what type that is a little different from the usual will do to make a piece of advertising effective, the W. M. Linn & Sons Company, Columbus, Ohio, uses a new and novel type-face called Parsons throughout in the publication of its April and May number of *Direct Publicity*, the house-organ which that company has launched.

There is one important thing that is gained from the reading of *Direct Publicity*. It is the idea that the printing-plant which produces this house-organ emphasizes the value of originality and individuality in the preparation of advertising. There is a commendable originality throughout the magazine, not alone in make-up, design and type, but in the advertising ideas presented. The type itself, for instance, is only an indication of the original treatment that the company might be expected to give to any particular piece of work that it turned out for a patron. *Direct Publicity* comments as follows on this particular style of type:

"It is plain and readable, yet can be arranged so as to be ornamental and attractive in the highest degree. If you are looking for something to give your printing new life, by all means let us ginger it up with this new letter and add a little color here and there. It will act as an antidote for blues and you will take pride in sending out your printed matter. Every one about your office will be stimulated. It will be like wearing your Sunday-go-to-meeting clothes every day."

Then, in various combinations, the company proceeds to show what effective results can be obtained in the way of display with this new type. These combinations in themselves are persuasive, both as to the effectiveness of the type-letter and the ability of the company to do good work.

The company goes on the theory that the general public knows good printing, contrary to the belief of a good many printing firms.

It uses this as an argument for the production of printed material of the right sort and in insisting to patrons that this is the only kind that will bring results. Among other things it says:

"Any one with money can buy a printing-press, type and paper and start in the business, but the stuff they sell is not printing—it is merely exchanging so much ink and paper for a given amount of money. It generally will not please the one who buys nor will it induce the one who gets it to buy what you have to sell. The average buyer is a much better judge of printed matter than you give him credit with being, and he will generally judge your goods by the manner in which you place them before him through your advertising-matter."

Levey Printing Company.

The Levey Printing Company of Indianapolis, through its advertising service bureau, is sending out a series of direct advertising sales discussions in folder form. The folders are especially attractive in appearance and are effective in the character of the contents, being particularly informative as well as instructive on questions pertaining to mail advertising. The opening page and the inside spread of one of the series are reproduced on this and the page which follows (Figs. 1 and 2).

In another folder, similar in form to the one reproduced, the Levey company characterizes the catalogue as the "hub" of a selling campaign. We quote from this folder as follows:

"Whether that catalogue or booklet is going to make a hub around which you can build a good strong wheel of selling effort will be determined by what you put into it, how you arrange your material and the way you present your proposition to the prospect."

The company enters into a detailed discussion of catalogue building, giving quite a number of hints on what

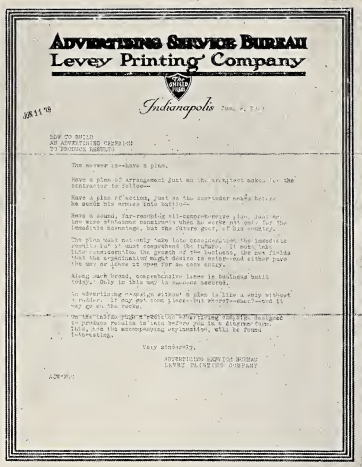


FIG. 1.

The original, printed in three colors—light olive, orange and black—was especially striking as well as pleasing.

many consider one of the most important pieces of advertising literature that business firms issue. The folder asserts that many catalogues and booklets, faultless as to their style and arrangement and sequence of argument, can be improved tremendously so far as their efficiency in creating interest and creating business is concerned. For instance, the company says, "we do not believe that the catalogue, 'Pumping Efficiency' [it was shown in a group on the second page of the folder], would have secured the same attention by twenty-five per cent if it had merely been labeled 'Catalogue.' 'Pumping Efficiency' grabs the eye of the man who receives the book because the thing he has constantly on his mind is how to get an adequate water supply for his plant at the right cost."

The above gives a good idea of the trend of thought expressed on the subject of catalogues in the folder, and it unquestionably constitutes sales talk of the right sort. Another of the series of folders deals in a similar manner with mailing-folders. Specimens are shown and described with a view of giving concrete suggestions as to the preparation of the result-

together, tied, and addressed on the blank space on the back. One letter reproduced is from the Cleveland Liberty Loan Committee, another from the Central Liberty Loan Committee, Cleveland, and the third from an association for which the firm has done a job of printing. Because of the appearance of the piece of advertising as a whole and the testimonials themselves, the effort of the Britton company ought to meet with success from the standpoint of publicity.

"Lammers Ambassador."

One would have to search far to find a more attractive house-organ than the *Lammers Ambassador*, published by The Lammers Company, Chicago, Cincinnati and Dayton, the first number of which has just reached us. From the company we learn that it is planned to publish the booklet about four times a year.

The Lammers Company specializes in offset printing and has found it necessary, the firm says, to publish a house-organ to promote the use of offset printing and to advertise the

ADVERTISING THAT PAYS DIVIDENDS

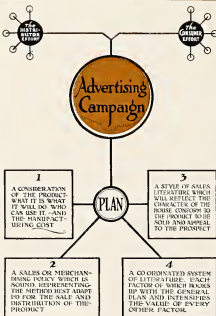
Here is laid before you in a simple diagram, the structure of an advertising campaign which will produce far-reaching results for any business. It will do this because it is absolutely sound—because all the facts have been considered, analyzed and their relative importance understood. This plan puts the foundation of the selling structure on bedrock, and it is therefore capable of projecting itself to any proportion.

Let us consider this, by first beginning at the foundation—the plan—and analyzing the component parts.

The first thing to consider is the *Product*—what it is, what it will do, who can use it, the cost of manufacturing. For a business just starting, or a new line to be produced by an established concern, a thorough analysis of the product is absolutely necessary. In many instances the same thorough analysis of an established product has revealed facts which the manufacturer had never realized existed. So, under any circumstances the product is the starting point.

The second thing to consider is the merchandising and selling policy. Will it be best to distribute through dealers or sell direct to dealers? Or shall it be sold direct to the user or consumer? Why sell one of these plans he best? What price must it ultimately be sold for? This second part of the plan also has many problems which should be thoroughly considered. Again, with old established concerns the merchandising and selling policy is already worked out, but a consideration of the policy is not harmful and it soon develops new ideas which will be helpful.

The third step leads us to a point where we must decide the style the sales literature must take on. This does not necessarily refer to whether we shall use booklets, catalogs or folders. We may use all these. Style here means the kind of paper, the size and design of type face, the style of art and color of ink. This is regulated by three things—the reflection of the character of the business, the customs and desires of the type face, and the style of the product. To make this perfectly clear: The style of advertising made in a stock and coat manufacturer would hardly be suitable for a chain mail manufacturer. A style of advertising which would put over a washing machine with a hollow handle is a failure if it were sold at all. A style of advertising which, along the lines of a single pressing would appear in the merchandise would not have a strong appeal to the professional man or banker. The style of advertising must be considered from all these points and a solution settled upon which will harmonize all around.



ADVERTISING SERVICE BUREAU Levey Printing Company, Indianapolis, Ind.

FIG. 2.

getting kind of mailing-folders and how they are produced by the advertising service bureau of the company.

The type of advertising talk used by the Levey company appeals to me chiefly because it is concrete enough to be extremely helpful to prospects. There are few general assertions which fail of their purpose, but, instead, the advertising ideas are so definitely expressed that the reader gets a clear impression of their worth and of the ability of the company to execute successfully any mail advertising task put up to it.

The Britton Printing Company.

As a part of its publicity campaign the Britton Printing Company, Cleveland, is sending out reproductions of three letters of commendation of its work in the form of a folded mailing-card. The letters are printed on three separate sheets of heavy stock of extra fine quality. These sheets are folded

company's abilities and equipment to the prospective user. There isn't any question but what the first number of the new magazine does both most successfully. Glancing through or studying the excellent specimens of offset printing which the *Ambassador* contains, one is struck with the unusual effectiveness of this more modern method of illustrative printing and the varied services it can be made to perform under the direction of skilled hands.

The house-organ is given over almost exclusively to specimens of offset printing. The company quite properly goes on the theory, apparently, that these specimens speak louder than explanations and arguments. Besides, the company's own house-organ is the only medium at hand that the firm has of advertising its ability in this line through the presentation of actual specimens of this process of printing, and there is no better advertising than a good example of the article itself.

Every specimen shown in the booklet, it seems to me, is a good advertisement for the company and the process it specializes in. "From a two-million run of a mail-order catalogue to the charming monthly envelope inserts—all are handled successfully by offset printing. It's the modern method. It gets the business," the company explains in showing its

providing the firm is in a position to give it and is capable of doing so. I can think of nothing that lends itself to individual treatment as does advertising, or printed advertising-matter. It is an easy matter to convince a man, as every one knows, that a suit of clothes made for him individually by a competent tailor is going to fit him better than one selected at ran-

MAIL the POST CARD Today for your FREE copy

**The
Printing Buyers
Guide**

A little book of practical help for the advertising man and buyer of printing. It is not an encyclopedia on the subject of advertising, but a presentation in compact form of solutions to some of the problems confronting you in the preparation of your printed matter. *The Printing Buyers Guide* is a little de luxe book in flexible binding and is an example of correct typography—as produced "The Service Way." Among the subjects covered in its pages will be found "The New Post Office Rule on Return Post Cards," "Standard Catalog Sizes," "Book, Cover, Bond and Writing Paper Standard Stock Sizes," "Proof Reader's Marks," "Valuable Table for Copy Writers," Etc.

SERVICE PRINTING COMPANY
1206 TUSCARAWAS STREET, WEST
CANTON, OHIO



FIG. 3.

specimens. The first number of the *Ambassador* has brought many favorable comments. That is not to be wondered at, for the magazine deserves them.

Service Printing Company.

The Service Printing Company, Canton, Ohio, has issued a little book, "The Printing Buyers Guide," which it is distributing to all who send return post-cards requesting a copy. It falls in the class of constructive advertising and undoubtedly will prove of value and service to its patrons as well as remunerative to the Service Printing Company. Among other things it tells of the new postoffice rules on return post-cards, discusses standard catalogue sizes, book, cover, bond and writing paper standard sizes, proofreaders' marks, table for copy-writers and other subjects. It is bound in flexible leather and its contents are designed to help the buyer of printing solve some of the problems that confront him when he makes his necessary purchases.

Publicity to this book is given in an excellently printed folder, a half page of which is reproduced here (Fig. 3). A full-page display message is contained also in the folder on what the company terms its "personal printing service." The company emphasizes the necessity of giving individual attention to the production of each piece of work that it has to turn out, whether it is a small job or a run of a million copies. It is this attention that goes to make up this personal service to which the company is giving publicity.

There is an appeal for business in this matter of personal service in printing that a printing firm can not well overlook,

dom from a stock made from general measurements. So it ought to be an easy matter to convince the average business man that the same thing is true of printing—that his printing should be made to order to fit his particular business and selling problems.

The Service Printing Company is turning out some publicity material that is better than the average.

Federal Printing Company.

Every letter sent out by a business firm, whether a sales letter or an ordinary communication on routine business, is in its way a piece of advertising. Therein lies the value of a suitable, attractive letter-head in helping make that same letter more effective. Printed slips, folders and other forms of letter stuffers are equally valuable to the sender, yet, should he fail to write on stationery with a suitable letter-head, the sender passes up a sure means of getting his firm's name and business displayed in a place and in a way that will be scrutinized to his decided advantage.

Letter-heads offer opportunity for interesting study. They are as varied and distinctive as book-marks for the private library. Some are sedate, others elaborate; some are appropriate, others decidedly otherwise; some are in keeping with the general character of the firms which use them; others are designed apparently without any thought as to the business represented. Thus one might go on describing various kinds of letter-heads and how they fail or succeed much as any individual piece of display advertising. In fact, all of the thought, care and brains that go into the make-up of a piece

of advertising should rightfully be put into the production of a letter-head for a given business concern, if that letter-head is to perform the mission it is capable of fulfilling in creating a favorable opinion of the firm using it.

This discussion of letter-heads is inspired by a sales letter received by this department from the Federal Printing Company, Baltimore, Maryland (Fig. 4). There may be some objection to this specimen from a more or less technical viewpoint; a too crowded appearance, maybe, or lettering that is somewhat confusing to the eye; yet, in a general way at least, it seems to me to be a particularly pleasing, attractive and dignified form of letter-head advertising. There is reflected an individuality that ought to impress the recipient of the letter in favor of the printing firm using it. Its appropriateness, of course, is an added asset, which should impress recipients quite as effectually as its individuality.

GETTING NEW BUSINESS.

BY JACK EDWARDS.

The staff photographer of a publication is ever on the lookout for a picture the taking and exhibiting of which will be of benefit to the news columns of his publication. Usually such a person knows the sort of poses that are of interest to the subscribers to whom his publication caters, and he goes after and gets such pictures. And the result is that the write-up that ordinarily would be prosaic when unillustrated, becomes a very readable item because of the atmosphere thrown about it by the appearance with it of an appropriate picture. All of which, one may say, is very well known and very platitudinous and very much acted upon by the present-day publisher.

But why limit the use of the staff camera to the catching of illustrations for the editorial end of the business? Why not



FIG. 4.

While discussing this letter-head, some mention might well be made of the contents of the sales letter. It is of the conventional appearance, printed with typewriter type, giving the reader the information that the company has added much new equipment and is now ready to print work of the best quality. It incidentally sets forth this fact:

"Have you ever realized that there is a vast difference in printing? Slapping some type together, smearing a little ink over it and putting this on paper, may be called printing, but the day of that class of work is past. Unless a printer has good type, good presses, good ink, and skill to use the materials, you are bound to get an ordinary job of printing."

Not a bad advertising letter, as letters go. Yet the letter-head is really what makes this particular piece of advertising exceptional and takes it out of the class of the ordinary.

Printers' Advertising.

The Bachmeyer-Lutmer Press, Cincinnati, Ohio, reproduces its trade-mark in an attractive folder printed in colors, asserting that it is "never reluctant to place this mark upon its work." The mark of the Bachmeyer-Lutmer Press, says the folder, "on a piece of printing is a certain indication that the buyer has bought wisely and economically."

Photoengravings.

The Capper Engraving Company, Topeka, Kansas, has published a comprehensive booklet of twenty-three pages on photoengravings, containing also a glossary of engraving terms. It is written by G. A. Betts and should prove of much worth. With excellent illustrations, the publication gives useful information on the making and use of zinc line-etchings and half-tones. Especially helpful to the company's patrons will be the instructions given in regard to learning the size of the plate desired, the kind of pictures and drawings necessary, how to mark instructions, and similar points.

use the kodak in the securing of new business in the advertising department?

An advertising man was crossing some railway tracks not long ago on his way to interview a prospective buyer of display space in his paper. Not far from the crossing on which the advertising man was walking a carload of automobile tires was being unloaded. Acting upon a "hunch," the space seller went back to his paper and got in touch with the staff photographer. Together they went back down to the place where the carload of tires stood on the track. It took but a moment to pose the men doing the unloading, and to place the trucks into which the tires were being put. And when the print was taken from the negative shortly thereafter, it was discovered that the large canvas sign on the side of the car, together with the name of the firm and address painted on the trucks, showed up to perfection. As may be supposed, it took but little arguing on the part of the advertising man to convince the consignee of the carload of automobile tires that the running of the picture by him in a display advertisement would be a matter of good advertising. The resultant advertisement was a good one and occasioned more than a little favorable comment.

The alert advertising man has such chances open to him every day. It is his business to be on the lookout for the unique in the way of advertising copy. His knowledge of the game should fit him to know at a glance the good and the bad in the line of possible illustration. Argumentative poses should be easily recognized by him; and when presented for the inspection of prospective advertisers, should prove of great help in the securing of business.

If there isn't one already there, it may not be a bad idea to place a camera in your advertising department.

Your patrons may be to your business like the mirage of the desert, or like the living, sparkling water—it all depends upon you.—G. W. Tuttle.



COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Speed Up Production.

No, we did not say run your presses and machines faster. Under some conditions greater production might result from slowing some of them down.

Speed up production by careful planning of details and instructions, so that each worker may be able to go right ahead without having to worry or guess which of two ways the job might be set, or waste time deciphering poor copy in the composing-room; and so that pressmen and feeders will know at once what stock, whether two sides are printed or not, what ink, what color, how many colors, etc.; so that the binder will be given definite instructions how to bind, size to trim, etc., without wasting time folding and refolding sheets to find out or running around asking questions.

It is the little wastes that reduce the speed of production more than can be overcome by speeding up the machinery, which in many cases only increases the loss.

Production is not always so many thousand ems or sheets or books — quality counts; and a smaller number of quality pieces may really be a greater production so far as total value and net profit are concerned.

By all means speed up. The times demand that you do your best. But remember that speed which reduces quality seldom reduces cost in as great proportion as the value of the goods is reduced.

Advertising Printing.

The new conditions that are being forced upon business by the results of the World War are already creating a demand for that class of printing generally known by the quite appropriate name of direct advertising.

In the past, a large part of this class of printing has been handled by the advertising agents and has reached the printer indirectly and in such a way that service to the customer has not greatly benefited the printer. As is to be expected under such conditions, the advertising men were careful to secure the cream of the profits and compel the printer to bid, bid, bid, until the work was hardly worth having.

The demand of the present will be so great that the advertising men will not be able to handle it all and the printers who do not load themselves up with their work too soon will have a chance to get much of the direct advertising through direct orders.

But unless the printers prepare themselves to handle this new business it will go the same way. All printing is not advertising by a long shot, and most advertisers whose work is worth having know this and are critical. Yet the printer who will prepare himself by establishing the right kind of a service department to handle this intelligently, and who will go to the customer with something to sell, will find that direct advertising is the finest kind of printing to keep the balance on the right side of the ledger.

If you can offer something that will produce inquiries and really bring results, the present high prices about which we hear so much will be a minor consideration in its sale. But it will do no good to ask the business man what he wants. You must go to him with something that he can use, something really adapted to his business and conditions, and sell him your service in creating it and bringing it to his attention — the order for the printing will be a mere detail.

There will be a new kind of printer in the near future, both inside the plant and among his customers. The pioneers in this evolution will make big profits, and the competition will be almost *nil*.

Gumming Printed Work.

There are a large number of small jobs going through the commercial printing-office that call for a narrow strip of gum along one side or edge. This fact was forcibly called to our attention by some correspondence regarding a little note in the Cost and Method department in the February issue, in which we spoke of a little machine one printer had built himself.

There are several methods for gumming strips from one-quarter to one inch in width on small pieces of printed matter, from that of actually printing the gummed strip from a tint block of the right size with specially prepared gum, to the slow hand gumming with a brush of the right size.

A few years ago one inventor suggested an arrangement with a funnel to contain the liquid gum, the flow being regulated by a stop-cock in the spout of the funnel, the end of which was shaped to hold a piece of felt that was of the right width to make the desired size of gummed strip.

Some years earlier, the writer was confronted with the gumming of over a million labels, about 2 by 4 inches in size, which were to be gummed for one-half inch under the left end of the paper, so as to be easily tipped on to certain documents. Of course, these were printed in sheets of as many as possible to save presswork. They were cut into smaller pieces containing fifty labels, and the following method devised for gumming them. There were five rows of ten labels to the sheet and this called for five half-inch strips of gum across the sheet the ten way.

Here is how it was done: A ruling-machine was arranged so that the pens were replaced with holders for carrying woolen strips half an inch wide and long enough to drag about three-eighths of an inch on the paper being fed through, or just as long as possible and yet allow the strips to lift off the apron when the pen bar was raised. A suitable solution of gum with a quick-evaporating solvent was placed in the fountains and the sheets fed through, the ruler raising his pens at the end of the sheet just as when ruling. In this way the first lot of sheets, fifty on, were ruled at the speed of about twelve hundred per hour. After that the sheets were gummed with one hundred on, just as printed, though it required more care to see that

the gum in the fountains did not run out, and this gave about a hundred thousand labels per hour for the gumming.

A printer without a ruling-machine could easily construct a little machine to carry the sheets on a blanket and with the necessary lift motion to the gumming-band, but it would be difficult to make one to do more than one or two strips at a time.

Among our notes on the subject we find one from a printer who suggests the arrangement of a small fountain and a narrow gumming-wheel on the delivery of a cylinder press so as to gum the sheets as printed. He does not give details.

Cutting the Coat to Fit the Cloth.

There are many businesses where the amount that can be spent for the necessary printed matter is limited and fixed, so that the increase in the cost of printing means either a reduction in amount or quality.

Every printer has one or more customers of which this is true, and upon the manner in which he handles them depends whether they will become permanent buyers from his house or bargain hunters for cheap printing.

One user of considerable printing in the shape of letter-heads and business forms saw that the tendency of the market was upward and bought an advance supply of paper which he left in the hands of his printer. In doing this he standardized his forms and used practically the same paper on each, thus tiding over the first advance in the paper market without reducing the quality of his stationery; but as the prices of paper continued to rise he had to look for some way of making a greater saving. On the advice of his printer he reduced the weight of all the paper except that in the office letter-heads, which he felt must keep up the reputation of the house.

Finally he approached the printer with the statement that he must reduce the cost in some way or it would be necessary to hunt up a cheaper printer. As this customer had been with the printer for a number of years, and was not in the preferred class who were making big profits out of war goods, the printer realized that he must do something.

After getting together all the forms and blanks used by the customer, the printer found that many of them could be made smaller without in any way affecting their legibility and usefulness. Some, of course, could not be reduced in size, but as they were for temporary use only they could be printed on a lower grade of paper. Sorting them out carefully into three classes, he prepared a schedule showing the saving at present prices. In the first class he placed the letter-heads and important blanks and reports going to the clients of the customer, and suggested that a portion of the letter-heads and several of these reports be printed on a sheet one-third smaller—that is, one-third shorter—so as to get six instead of four out of a sheet. In the second class came reports, order and other blanks which were to be preserved for reference. Several of these had been printed on cap paper, and it was suggested that all be printed on letter-size sheets by using two sides where necessary; a few of these were also reduced to the two-thirds size. In the third class were placed all the forms used for interfactory instructions and other temporary uses, the majority of which it was possible to remodel and reduce to the standard eight by five size, and print on a medium grade of paper.

Having worked out all the forms to his own satisfaction, the printer paid his customer a visit and asked that he call in his foremen and superintendents to take part in a discussion of the proposed changes that he might find out whether he had overlooked any important part of the necessary information the forms were intended to convey. Two forms were found to be too small originally, but they were in the second class.

After an hour's discussion the plan was adopted, and in some cases the old forms were reprinted on the back and cut down in size to fit the scheme; but there were few of these.

The result was that the printer saved a good customer, who realized that he was trying to render service as well as sell labor and material; and the customer saved twenty per cent of his paper bill. Naturally there was just as much work for the printer.

This incident, which is from life, suggests the way for other printers to gain the good-will and hold the trade of their customers who are feeling the pinch of war-time prices for paper and printing. And it will not be hard to get such a customer to again use good stock when the market becomes normal, though the chances are a hundred to one that he will find the smaller size so convenient that he will not care to enlarge his blanks.

The Cost of Make-Ready.

Entirely too large a part of the time of the pressman is consumed in the operation known as make-ready while presses stand idle; that is, as far as the production of printed sheets is concerned.

In the average job-plant this make-ready time is easily one-third of the total pressroom time. One composing-machine manufacturer claims that all new type will save one-half the make-ready time and add it to the available running time. If this is a fact, and it seems that it could easily be tested, the saving would be equal to adding seventeen per cent to the productive capacity of the pressroom.

Make-ready is caused by the imperfections in the level or height of the forms, and imperfections in the parallelism of the press, mainly the former. In fact, there are few presses that will not print a perfectly level form with but little make-ready. A small part of it is due to setting the guides and making register; while another fraction is caused by affixing the overlays, which should be made from proofs taken on a proof or job press while the press is running on another form.

This brings us to the thought with which we started out. Why do any make-ready while the press waits except the placing of the form, setting the guides, attaching of the make-ready sheets and setting the fountain? Why can not the make-ready be done on special machines of less productive value which could do this work while the real presses were producing the salable work? It is easily conceived that one of such make-ready machines could do the make-ready and registering required for several presses and at a much lower cost.

This is practically done by a special process in some of the large magazine plants running rotary presses, but it seems as though it could be profitably done in the commercial printing-plant with the result of getting a greatly increased pressroom product.

Of course this would be a problem for the pressbuilder to solve, but it is a minor one compared with those he has already overcome. It is certainly worthy of careful consideration as it would give better work, because of the more careful make-ready that would be possible in a lesser time, and it would give greater production—possibly as much as twenty-five per cent—because the time required to put the make-ready on the press would be reduced to less than a fourth of the present time lost in this way.

The make-ready machine would have to be handled by a good pressman, but the time would be charged for just as make-ready time is now and there would really be a somewhat lower hour cost in the pressroom.

SOME RACES ACQUIRE ENGLISH READILY.

An American missionary had been teaching the native missionary some English words when the latter surprised him one day by composing alone this sentence: "The sparrow has a nest on the roof." "Good," said the teacher, and then, to test his English further, asked: "Is there anything in the nest?" "Yes, the sparrow has pups."

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

How to Apply a Font-Distinguisher.

A South Dakota publisher writes to the effect that he bent or broke about six font-distinguishers in trying to replace an old one. His method of replacing font-distinguisher (as he describes it) was to remove the box, unscrew the short stud-rod, place the font-distinguisher on the rod and then turn up the other part. This was done without removing the other part from the box. He desires to know an easier way.

Answer.—When the automatic font-distinguisher is present, push the stud forward the full distance and turn it to the right, which operation locks it. Remove the box. Turn the stud and allow spring to move it to the rear, turn to right and withdraw stud. The font-distinguisher will then come out through the hole in back plate lower rail. When this is done, unscrew short stud and apply the font-distinguisher. Replace stud and lock it and put box in machine. This finishes the operation except to place stud in operating position after the box is in place.

Teeth on Matrices Damaged.

An Iowa operator submits several bruised matrices and writes, in part, as follows: "I am enclosing two matrices, one about two weeks old. They are battered on the lower outside ear, and it is not the fault of the lower assembler glass. There does not seem to be anything in the entrance to the intermediate channel that would catch them on that corner. You will notice they are battered just on one side of the lower ear. You can see that best by looking at the em quad, which has been running in the machine only two weeks. I would like to know what causes both difficulties. What damages the combination teeth on enclosed matrices?"

Answer.—The damage to lower ear is undoubtedly caused by striking some part of the assembling mechanism. An examination or test may reveal the cause. It is not a serious trouble as it stands. Place a small amount of red ink on the right edge of parts of assembling-elevator and permit a number of lower-case characters to enter the assembler. Lift them out and examine for ink-marks. Also examine inked part of elevator and see where contact occurs. If you discover the location of the trouble a remedy can easily be found. However, the first thing is to find the cause by testing and examining. The damaged teeth on matrix are due to contact with rails of either second-elevator bar or bar of distributor-box. Examine the left end of these two bars and note if rails are bruised in any way. If the beginning point of the rails is worn or upset, it will cause defective combinations. Examine relation between second-elevator bar and distributor-box bar when the two parts are in contact. The passage of the matrix across the joint between the two bars should be free, and the bars should be without bruises. Also examine the relation between the matrix teeth and the rails of the second-elevator bar. To make this examination, place one matrix in the jaws of the first elevator. When it is at highest position with the spaceband transfer locked back, place a light in a convenient position

and look through from left end of jaws toward the second elevator. Observe closely the relation of matrix teeth with the rails of the second-elevator bar. The points of the teeth should center uniformly between the bar rails. Adjustment of the first elevator by screw on right of lower end will correct any discrepancy of alignment. No change of adjustment need be made unless you are certain of misadjustment of parts. We believe a close examination of the affected parts will reveal the cause of the trouble, which appears obscure.

Operator Injures Finger in Clutch.

An operator writes: "How can I back the machine without risking injury to my fingers in the clutch? A friend recently pinched his finger severely while turning machine by clutch. How can the danger be avoided, as I frequently back or turn the machine forward by the clutch?"

Answer.—You may minimize the danger by applying the friction clutch-arm guard (C-1165). This piece of sheet metal is circular in form and is attached to the inside of the clutch-arm by two 8 by 32 by 3/4 screws. Ordinarily, it is not necessary to either back or turn forward on clutch-arm, and there is more or less risk to the fingers and to the machine by the operation. If the cams stop, study the situation as it appears and do not force the cams forward. Usually there is a way to bring the cams to normal without applying unusual force to the cams by clutch-arm. The replacing of expensive parts is avoided by using good judgment in this manner.

Sunken Letters Show in Proof.

A Texas publisher submits a proof of slugs printed on enameled stock. A number of low characters appear illegible. The letter accompanying the specimen reads as follows: "Enclosed herewith are several matrices and a sample page of school annual. You will note the low letters that appear to print poorly. Kindly suggest a remedy by return mail."

Answer.—The matrices did not reach us, so we are unable to test them for the relative height of their printing character. We regret you did not also send a slug for examination and for testing height of characters. To secure better face alignment you may increase the stress of the pot-lever spring. Turn front nut toward back of machine until it locks tightly against bushing inside of spring. This will insure maximum stress during cast and may overcome the apparent faulty face alignment. You should also increase stress of pot pump-lever spring. Give it all it will stand. This will insure a sharper slug and should also produce a more uniform slug. Examine pot mouthpiece and see if vents and jets are fully opened, for if either are clogged a sharp face on slug is out of the question. We also suggest that you cast a separate line composed of all offending characters, and without other characters, pulling a proof of the slug. Examine the matrices and the proof for irregularities. Before taking the foregoing steps, we suggest that you see if mold face is free from adhering metal.

EVOLUTION IN BEAUTIFUL TYPOGRAPHY.

BY R. L. BURGESS.



THE advancement that has been made in typography in the past twenty years may well be said to be truly remarkable. It was indeed a long step from the old hand-set days to the time when machine composition became a recognized factor in the production of straight matter, even though for a long time it was considered practicable only for newspaper work. Likewise, we have traveled some distance in the evolution of display typography—from the old time-consuming rule twisting to the present simple yet dignified and beautiful, more quickly produced and more readable display composition. Typography has indeed kept pace with the onward march of the commercial world—in fact, it has kept in advance, for the increased production of printing has made possible wider distribution of the products of other industries.

The revolution accomplished in newspaper composing-rooms since the first linotype was installed, and the continual increase in the use of the machine for book and other high-grade straight composition, is now history. With displaywork, however, it is different. Only in the past few years has it been recognized that the machine offered possibilities in the production of displaywork, and but few have been aware of this fact. It is now possible that the coming years will see more and more display composition done on the machine.

The announcements which have appeared during the past few months, in which the phrase "linotype typography" has been featured, emphasize the foregoing statements. These announcements are the culmination of over four years of continuous effort, devoted wholly to a development, not in mechanics but in pure art and science—that of beautiful typography. This effort, in a large measure, was unknown outside of the company's organization, and in this work one figure stands out prominently—Edward E. Bartlett, president of the Bartlett-Orr Press, of New York city.

Mr. Bartlett, to whom his fellow printers of America have so often accorded generous tribute of admiration as a master of type art, was retained as counsel and adviser in 1914, and immediately established a department of linotype typography within which the company's experts were to concentrate their efforts. His field had been distinctly apart from that of composition by linotype. His attitude, when he undertook the direction of the work, was that of demanding proof. In his own words, he was wholly unprepared to concede the possibilities of the machine to set type that would bear favorable comparison with the best hand composition.

Thus, from the beginning, his test of each successive development was not whether it was an excellent production of typography by linotype, but whether it was as excellent as any typography that could be produced by the best artist in hand-set type. Possessing the equipment for correct judgment, he conducted the work so that each successive step established a positive and sound advance.

Mr. Bartlett's professional attitude toward type has been known for years, both through his expressions and his practice. He has been an uncompromising opponent of the so-called "distinctive" type which so many innovators have mistaken as type of distinction. He has opposed the continual accretion of new type-faces which were designed for the sake of novelty rather than because there was artistic creative truth in their conception. To him typography has been a modern art that sought neither antiquity for the sake of oddity nor novelty for the sake of fantastic effect. His practice has been that of study and choice, and this is what he has preached—choice that should select with refined and scrupulous art that which is best in type-design, be it old or new.

Therefore, under Mr. Bartlett's guidance the work has taken the form of refinement and not of addition to an already too extensive assortment of the world's type-faces. Refitting and recutting were done where necessary to obtain the most perfectly formed, beautifully legible type.

With the February number of *The Linotype Bulletin* was issued a folder which is an interesting announcement, though it purports to be merely a specimen sheet of Bodoni types now



Edward E. Bartlett.

available in linotype matrices. The cover, except for an oblong central panel bearing eleven lines of type, is solidly decorative with borders and ornaments that at first view would suggest to the expert in hand composition a far too costly expenditure of labor, time and decorative units. The entire cover-design, however, was produced by simply setting a desired part on the machine and completing the whole design with slugs.

The display of Bodoni faces shows that singularly brilliant and legible type in a manner to demonstrate one of its acknowledged virtues, that of eligibility for trying combinations. Its general character is best expressed in the text used for the display: "Beauty does not imply elaboration or ornament. On the contrary, simplicity and character, and the dignity which comes of them, are demanded alike of practicability and of art." As Bodoni did not employ such decoration, the ornament for this group has been specially created through designs made by specialists to whom was set the task of producing an ornamental system that should harmonize with the type or with type whose weight of thick and thin lines approximates that of Bodoni. The entire matter of ornament, borders, dashes and other component parts of good type-design in all faces, has been a part of the intensive work of the four years; and the result is a perfect, beautiful and rich system finely attuned to the sharpest artistic eye.

It has been announced that a true Caslon face, following original designs by William Caslon I. will be ready soon, also a perfectly formed Elzevir, a true Old Style following the Miller and Richards original, and a Cloister Black following the Caslon face.

In view of this development it seems that it would behoove operators to devote some time to the study of artistic display as well as the attainment of speed on straight matter.



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter, and stamped self-addressed envelope enclosed when reply is desired by mail.

Cultivate Newspaper Reading.

Years ago, when the writer was a high school boy, he had a professor who attempted very advanced ideas of teaching. One such idea was that his pupils could learn more of practical reading by using the newspapers than by following the old "McGuffey's Fifth." Accordingly he got such action and interest in his classes in reading that the pupils looked forward to those periods. We are reminded of this circumstance by a recent daily paper item stating that Prof. Willard Bieyer, a teacher in the Chicago public schools, has adopted this same idea and is using it. He stated: "To prepare boys and girls to be intelligent citizens of tomorrow, all public school pupils should be taught to read newspapers and to connect what they read with what they are studying. Pupils must be encouraged to take an interest in important events that are happening in the community and in the world at large. Too often they are attracted only by news of fires and robberies and athletics. Every subject taught in schools should, wherever possible, be connected with every-day life, and there is no better way to show this relation than to connect it with the newspapers."

We heard a very intelligent gentleman reader of current events recently say that he was "reading too many magazines"; that they hurt his memory and distracted his attention from what it is worth while to retain in real every-day world affairs. The stuff that is written for magazines just to attract attention and sell them has little value in itself, while the history of the world being printed day by day in the newspapers is of utmost importance to every living human being who has to do with life and living. The thought thus seems to be correct that children in the schools would best be taught reading by the use of that which they will ultimately read most — the newspapers. As well have them well and systematically trained to discriminate and judge of current events while getting the proper style and expression as to have them getting the latter without anything else. And, in the end, it would make newspapers better, because their audiences would become more and more discriminating and critical. The newspapers might pass this suggestion along to their school boards and teachers.

Merchant Talks Advertising.

We heard a great big business man — a merchant — talk advertising to a bunch of men at a business men's state conference recently, and it sounded wonderful, so wonderful that we wish to pass some of it along to those publishers who may use it. His name was Mann — just a plain, common-sense, hard-headed business man and merchant. He told how he started in a grocery business as a boy with \$1,600 capital, and the first week he opened up he had a fair-sized advertisement in the local paper; "and I believe there has never been an issue of the paper from that time to this that our firm's name has not been advertised in," he said. Now the store he heads does a

business of half a million dollars a year at retail and he advertises more than ever, and says that with advertising he believes they can make the business run a million. Some of the advice he gave the assembled business men was: "First have something in the newspaper all the time. You say it is too much trouble to write the advertisements? Yes; but if you spend a little time, even till midnight, to prepare some good advertising you will find it the biggest money-maker you ever had. Have your salesmen talk advertising, study it, and back it up. Have your jobbers help you prepare advertisements. Take some of the jobbers' finely written and displayed advertising and apply it to your own business. Get them to print extra copies of their circulars and folders with your name on and send these out."

And then he went on to impress those business men with the danger of not advertising, saying that the big mail-order houses have lists of names by the millions; they know exactly in what communities they have the least competition, and they go after the business in those places where the business men do not advertise. And mark this further statement: "Eighty-four per cent of the business failures in the United States are of non-advertisers. I beg of all of you to spend at least two per cent of your gross sales in advertising, and back up this advertising properly and you will see wonderful results."

Is there not a business sermon in this man's observations, since he is not connected in any way with newspapering, but has grown rich as he has grown gray in the mercantile business, and is counted one of the greatest business successes in the Northwest?

Local Publishers Must Pry Loose.

Great agitation and much thought have been developed by the immense volume of national advertising business that has been created by some of the larger magazines and periodicals — agitation because the volume has outgrown the capacity of the mediums to handle it, and thought as to how some of this business can be diverted to other channels, more or less legitimate and promising.

In it all we would think the national advertiser would be most concerned about results — and is he getting results at \$7,500 per page? Doubtless, some. Other great magazines and farm papers have seen that in order to continue their immense national advertising business results must be made manifest, and certain ones are doing something toward securing these results by "hooking up" their own advertising efforts with the vital and essential local dealer and the ultimate consumer through the local paper.

Local newspaper publishers know better than anybody else how their own publications strike the ultimate consumer. They know that their papers, covering every detail of the home life and printing the names of the "local consumers" week in and week out, are the mediums that get right into the home and fireside and create the talk around the family circle and the

neighborhood. The local publishers know that they can not make white space and handle advertising at as low a rate per thousand circulation as the big advertising mediums can boast, but they do know that they reach the real buyers of most products where nothing else can reach them so effectively. If this is not true, how can one country paper in a town of 1,500 and a county of 18,000 people boast that it ran a total of 157 public sale advertisements, averaging a quarter page each, during the last winter's sale season? Does not the farmer in country and town know what he is getting for his money when he advertises? Absolutely, and promptly, he does. And his neighbors know it and continue the same advertising policy year after year as they come to the time for their farm sales.

And to get the attention of these same country buyers is as essential to the great magazines as it is to the local dealer. Hence we should imagine they will be trying more and more to "hook up" with the ultimate consumer through the most efficient medium of gaining his attention — the local daily and weekly newspaper.

Methods of doing this are sometimes peculiar and hard to understand. One method is to make the advertising appropriation on the basis that the local dealer shall pay an equal amount with the manufacturer for the advertising done locally. In many cases, we understand, the local dealer has been too bed-rocked in his moss-grown place of business to be moved in the direction desired, so that the manufacturer has devised this other way to get at him. The local dealer is informed that for each automobile or implement, or other article he is to have to sell, the manufacturer will charge him a certain percentage more, and this amount is to be spent for advertising the article, machine, or car to be sold, with the local papers. Thus some local dealers are actually pried loose from enough money to help their business by advertising, where they will not go halves with the manufacturer who wants his goods to move promptly in order to keep up speed and pay-rolls.

In it all is this one thought — the local publisher must get the habit of continual solicitation or salesmanship. The man who can sell goods is not only the local dealer in articles advertised, but the local publisher must also sell his product, which is advertising. He says he can't do it, often just as the local dealer says it is no use to advertise. He must be pried loose, and the sooner the better.

The Two-Rate Plan Is a Puzzle.

Some discussion regarding the "two-rate plan" of handling local and foreign advertising agency business has come to our notice recently. It is a subject on which there is quite a diversity of opinion — and some bad ideas. For instance, the representative of one large publication that is also dealing with local newspapers generally, suggests that the papers might print their rate at, say, 25 cents per inch and then give fifteen per cent and two per cent discount from that rate to both advertising agencies and local dealers. That would be essentially bad, and would undo all that has been done to establish relations between local papers and advertising agents who do special work for and really represent the local publishers in dealing with national or foreign advertisers. Every care should be taken by local publishers to protect the agencies. They could not do this by giving direct advertisers the same rate of discount they give the agencies. Too many, for the good of all concerned, are inclined to do this now. Direct advertisers under any such arrangement might at once go to the local dealers to place their business and leave the agencies out of it entirely, with the result that the local dealer would be, as usual, indifferent about the matter and fall about half the time to provide the copy or order the advertising.

We have never been favorable to the idea of a double rate at all. If a paper's space is worth so much per inch, all general

advertisers should pay that rate, unless possibly it is discounted somewhat for large orders that are to be placed in a given space of time. The agent who works up and handles the foreign advertising business also has to prepare the copy and the engravings and do the work that the local publisher has to do with his local dealer, and it is worth fifteen per cent to have him do it. In fact, with the engravings and the service rendered by the agencies, their business is really the most profitable, even with the discount given them. But confusing local dealers by giving them discounts tends to demoralize rate standards and make them doubt the stability of your rates, it seems to us. Some very good local papers make two rate-cards, one for local business and one for advertising agents. The latter rate-card shows the additional amount that is afterward taken off in agents' commissions, leaving the general rate about the same for all. This is better than giving any direct advertiser a discount, but is not favored by many publishers for the reason stated above — the agent is entitled to and earns the discount or commission he gets for his service.

Rather should we favor the 25-cent rate for all advertisers alike, if that is the rate, and make the dealer understand, if necessary, when "hooking up" with national advertisers, that advertising agents are allowed such commission for their service, and that no local dealer or direct advertiser can have it. We have found very little difficulty in explaining this matter satisfactorily or in collecting from the local dealer the local rate, and from the agency the agency rate, when both are exactly the same excepting in the matter of commission allowed.

Collecting Subscriptions by Law.

An inquirer wants to know what he can do about enforcing collection of subscription accounts. He says he has about sixty who have gotten behind with their accounts and he wants to know if he would have a fifty-fifty chance if he brings suit for collection. We would say yes, he has more than a fifty-fifty chance to win if the persons ordered the paper sent to them, or if they took it from the mails and used it in their families. There have been court decisions rendered in which it has been held that newspaper subscriptions are family necessities, for the use of the entire family, and, therefore, *both husband and wife are liable for the debts thus contracted*. It is good advice, we believe, to say that suit should be brought in a justice court, and against both husband and wife. The size of the accounts will in most States preclude the possibility of an appeal to a higher court, and judgment can be taken and transcripts made if necessary and held over the parties for the legal limit of time. If they ever transfer or attempt to transfer any real estate thereafter they will have to pay the judgment, with interest and costs, before they can give a good title. It has worked out this way to our knowledge, and if the advice is good to our inquirer it may be good to many others.

A bill to make newspaper subscriptions that are more than one year in arrears uncollectable is proposed in the Illinois Legislature, and is said to be favored by many of the publishers of that State. We doubt whether we would care to favor a bill of that kind, although we can see some virtue in it. If it were a strictly cash-in-advance subscription bill it would work better in the end than one to make subscriptions uncollectable after one year. The cash-in-advance plan would have no excuses or short cuts, whereas the one-year expiration proposition is headed off in its effect by signed orders in which the subscriber agrees to pay the arrearages at some future time. We have tried both ways under postal department rulings, and still believe that the one and only right way to get at this subscription expiration proposition is through the postal department or through national legislation. With local state legislation there will always be many state papers affected badly by the fact that just across an imaginary line, over there being in another State, the papers can go on the old hit-and-

miss system of collecting subscriptions and granting credit to people of one State who get their mail through rural carriers in another. It would work as the state prohibitory laws work, where people along the state border lines suffer more torment and nuisance from the barriers put up than do those down in the State, where the effect is not so noticeable or the law so easily set aside. However, should the new Illinois law be passed it will give us some interesting experience upon which to base the national work.

Observations.

The help situation is no better, and still the return of the soldiers does not seem to offer relief. It is the same in all lines, however, and something is wrong that will have to work

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Settler Independent, Settler, Alberta.—In the review of the *Condon Globe-Times*, in this issue, you will find points covered which apply to your paper as well. These will be manifest to you, hence we will not go over the same ground again.

W. RUSSELL KING, Fort Pierce, Florida.—We note you sign yourself "pressman" and presume you are primarily interested in the presswork of the *St. Lucie Tribune*. We assure you we have never seen a better printed small-town paper. The use of a good grade of smooth-surfaced book-paper made it possible for you to secure the satisfactory results that you did. Other features are likewise well handled.

The Fredericktown Chronicle, Fredericktown, Pennsylvania.—Presswork would be improved by the use of slightly more ink, and ink of better grade, and more impression. The banner head-line on the first page should have been at the top of the page, as at the bottom it cuts the page apart, as it were. On a page the size of yours, considering the number and length of the news items, it would have been out of the question to arrange the headings in a symmetrical manner, but when it is possible they should be lined up and balanced from side to side in order that they may be uniformly distributed over the page. Advertisements are satisfactory, considering the type-material you have to work with.

The News, Lodi, California.—Your paper is very interesting from a news standpoint. The large amount of local news items should make it popular with readers. If the headings on the first page were arranged in a more systematic manner by balancing and lining up, and if they were more uniformly distributed over the page, the effect would be more pleasing to the eye. Advertisements, as a rule, are well displayed and arranged, but the fact that so many styles of type were employed in their setting makes your pages rather uninviting, while obtaining no advantage in so far as display effectiveness and distinction are concerned. Read other reviews herewith for further ideas which might prove of assistance in improving your paper.

THE INLAND PRINTER, CHICAGO, ILL., JULY 1, 1919.

Personal and Local <small>THE INLAND PRINTER, CHICAGO, ILL., JULY 1, 1919.</small>	New Line of JOHNSTON CANDIES Fresh from the factory at Geiger's Confectionery <small>By R. R. ROYCE</small>
	PALM VILLA HOTEL <small>PALESTINE, CALIF.</small> GOOD BREAKFAST, COFFEE, AND BATHING Rooms with private bath <small>Maple Street, Phone 1234</small> Mrs. G. COLEMAN, Prop.
	WE MAKE A SPECIALTY OF Builders' Hardware Reference on hand a full line of the best quality, made by the STUART MERCANTILE CO. Stuart, Florida
	Fish & Oysters Shrimp C. D. BLAKESLEES
	Everything For the Table THE LUTHER Sanitary Market Fresh Meats, Groceries 1234 Main Street, Chicago
	Florida's Most Famous Fishing Resort Hotel St. Lucie On the Gulf Coast Stuart, Florida
The News Stand W. A. BALL, Proprietor	

The neat appearance of this page demonstrates the advantages derived from the use of a uniform style of display type and the same border in all advertisements. Can it be said that any advertiser suffers from the practice of this plan?

itself on in the next year or two. Contractors and builders are having a harder time than printers, and newspaper men are having no worse luck securing help than the railroads, or even the Government, are having. But it is hard on the nerves and business to take care of everything as the publisher and printer must do nowadays. We still believe that the great necessity of this business of printing and publishing is more apprentices, even at wages we would scorn to consider a few years ago. Printers quit or die or change to other occupations sometimes, and when they do there is a vacancy on the skilled end of the business that we are not making up at the apprenticeship end. Get some one interested, boy or girl, and then teach him. The trouble nowadays is to find the opportunity for them to learn even at any wages. But make the opportunity, and help the situation that will confront the printing business five years from now.

You and Your Friends
are cordially invited
to attend

The Opening
of Our New Store
at the Old Location
222 North Main Street, Minneapolis

Saturday Afternoon, May Tenth
4:30 to Five o'clock

KUCHS BROS.
Quality and Service

As a page advertisement in the *Marquette (Mo.) Tribune* this announcement compelled attention, and its form is such as to make quick reading possible.

The Huston Harvest, Huston, Colorado.—Our compliments to you on the production of one of the handsomest local newspapers we have seen. Presswork is excellent, and the advertisements are effectively displayed and simply arranged. The strong points stand out and the subordinate matter is easy to read. From a mechanical standpoint nothing more can be done to make advertising bring the maximum results. We note with pleasure that you have standardized on Cheltenham for the display in advertisements, and the appearance of the advertising in your paper should convince those of the error in their point of view who argue that each advertiser should

have the use of different type to make his advertising stand out and be effective. The headings over news items on the inside pages, as well as over the shorter and less important items on the first page, might well be larger and bolder, as they are quite too inconspicuous to serve as guides to the readers. An improvement would result in the make-up of advertisements on the inside pages by following the pyramid style in their arrangement. This effects an appearance of order, giving to the paper all the advantages involved in pleasing appearance, and, besides, provides the readers with news-matter and advertising properly segregated for their convenience.

The Hartford Times, Hartford, Wisconsin.—The outstanding feature of your altogether good paper is the excellent presswork. The result secured in the group half-tone of local boys on the honor roll, which appeared on the first page of the May 30 issue, is remarkable. The individual portraits in this group are only slightly more than half an inch square, and yet we can plainly see that if we knew any of the lads we would have no difficulty in recognizing them in the picture. Some of the headings on the first page are not as good as they might be, the lines of drop-line headings in some instances presenting too great differences in length to make a pleasing appearance. The first line is often almost full and the second quite short, and vice versa. Such headings are displeasing because of the lack of balance. We also note instances where words are divided in headings. Now, it is wise to avoid divisions of words in headings, for they are designed to be read at a glance to provide a quick means of giving a reader an insight into what the item is about, and also to provide the hurried reader with the gist of the matter quickly. Division of words causes a halt in the reading, which not only slows up the act but sometimes makes comprehension difficult. We note in several instances that comparatively large blocks of type are set in capitals and are not so readable as they would have been the more legible lower-case been employed. Capitals are often valuable to give emphasis to a line of few words, for short headings and signatures, but to set large amounts of matter in them is to turn readers away through the suggestion of slow and difficult reading given when capitals alone are used. We note advertisements set in exceptionally bold type alongside other advertisements set in very light types. Now this is not altogether fair to the advertiser who is given the light type—unless he asks for it—and, besides, it makes the appearance of the paper unpleasing through the lack of uniformity of tone.

MASSACHUSETTS LINOTYPING CORPORATION, Boston, Massachusetts.—*The Winthrop Review*, printed by you for circulation in one of the suburban centers near your city, is chiefly characterized by exceptionally good presswork. In turn, the excellence of that presswork was possible only because the pressman was supplied with good linotype matter and an excellent grade of paper. The improved appearance in a newspaper made possible by the use of book-paper, such as the machine finished and sized and supercalendered grades, in place of the conventional news-print, should encourage a greater use of the better stock, especially since on the average local paper the difference in cost would not be great. We don't quite agree with you that the front page of the *Review* "represents the touch of simplicity that very few weeklies have," as you state; in fact, it is anything but simple, with the lower half covered by displayed advertisements, the upper half by three half-tones, a boxed panel and a little reading-matter sandwiched between. Placing advertisements on the first page is all the more inexcusable since the paper contains eight pages and since very little display advertising appears on the seven other pages. Another fault with the paper is the use of such a great variety of type styles in the advertisements, prominent among them being block characters of condensed, ordinary and extended shape. If you feel the need of exceptionally bold types for your advertising display, employ those bold styles which have some beauty and dignity, as, for example, Cheltenham Bold, Adstyle, Goudy Bold, and several others which might be mentioned. Furthermore, when you crowd the borders of advertisements closely with the type-matter, in which there are many display-lines, the effect is very confusing, as is illustrated on the first page. The reader is obliged while attempting to get at the matter in any one of these by having to fight off a tendency to keep looking at something more prominent in an adjacent space. Make-up of the inside pages is satisfactory, but, of course, considering the small number of advertisements thereon, no difficult problem was presented to the make-up man. Had there been fifty per cent or more of advertising on those pages, it would have been necessary to follow the pyramid make-up in the placing of advertisements in order to secure the most satisfactory results.

Condon Globe-Times, Condon, Oregon.—Outside the fact that the two lower corners are occupied by two-column six and seven inch advertisements, respectively, the first page of the copy of the paper which you have sent us is quite satisfactory. The headings are very good indeed, and they have been nicely positioned with respect to balance and symmetry. Presswork is also of excellent quality, although slightly more impression and ink would result in improvement. When we turn to the inside pages we find some excuse for running display advertisements on the first page, for those pages are badly overcrowded with advertising; in some of them, in fact, the reading-matter is fairly smothered. The issue in question demanded eight pages. The newspaper's advertising rate should be adequate to provide for a clean first page and fifty per cent of reading-matter on the other pages, divided as nearly as possible over them. The advertisements themselves are not at all badly set, that is, so far as display and general arrangement are concerned, but the fact that so many styles of display-type are used makes the pages quite confusing. One can not, under such conditions, read a single advertisement unaffected by the others, and, since variety has been overdone, the

advertisers have gained nothing in distinction by the employment of different styles of type. As a matter of fact, there is no reason on earth why one advertiser should be given a setting which handicaps the displays of other advertisers, but that does not mean any one does in your paper. The only condition we can conceive of where such a situation would result would be when all advertisements of a page save one were set in a uniform style of light-toned type and that one in a striking, bold style, for that would then have the advantage of a very strong contrast. Every advertiser has an equal chance when a uniform style of display-type is used for all advertisements, and the paper has an advantage in being more pleasing and inviting to readers, to say nothing of being more readable, which, of course, is a decided advantage to the advertisers. The variety of borders employed, because there is too great a variety, nullifies the advantage which distinction would give to one space, and, like the use of such a variety of display-type,

Probably the headings are too large for the nature of the items over which they appear, but nevertheless this first page from a Colorado paper is worthy of admiration.

makes the appearance of the paper displeasing. Advertisements are not orderly and systematically arranged on the page, as they should be. Every page is made up differently as regards the placing of advertisements. Here, too, the reader has an interest. In the first place, he wants the reading-matter so arranged that he can follow it easily, and that means it must be so made up that he will not stumble into an advertisement in the midst of reading a news item. When he completes one page he wants to find reading-matter on the following page at the point where his eye falls first, and that is in the upper left-hand corner. These facts have been responsible for the development and extensive use of the pyramid form of make-up, which, briefly, means grouping all the advertisements in the lower right-hand corner of each page, the largest space being in the corner with the smaller spaces built up around it. Such a grouping causes the massing of the reading-matter in the upper left-hand corner, where the reader's eye first falls in coming to a new page. The consistent practice of this plan provides a uniformity of appearance on all pages which is pleasing, in addition to the good points mentioned above. Some argue that if an advertisement is to be read it must be next to reading-matter, where the reader must come to it while reading the news, or in the upper left-hand corner. Those who argue on that basis do so without knowledge of human nature or psychology. None will insist that people take newspapers primarily for the advertisements that are in them. Their first desire is to get the news, and they will pass over any advertisement that stands in the way of their reading that news. That being the case, it seems logical that best results can be obtained in advertising only when the readers are permitted to read the news in peace, after which they will be in a good frame of mind to take up the advertisements.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Paper-Cutting Machines."

Niel Gray, Jr., a veteran manufacturer of paper-cutting machines, whom most printers know through his connection with the Oswego Machine Works, Oswego, New York, has favored the editor of *THE INLAND PRINTER* with a copy of a book which has the distinction of being the first written on the subject of paper-cutting machines. Mr. Gray wrote "Paper-Cutting Machines" at the request of the Committee on Education of the United Typothetæ of America, which organization has published it as a unit of the library now in course of preparation, a number of the volumes of which have already been printed.

The author starts out with a chapter on the importance of the paper-cutter, while in the second chapter he provides interesting information on the evolution of paper-cutting machines. In the third chapter, headed "Description of Typical Machines," illustrations and descriptive matter concerning the various types of paper-cutters are provided. In other chapters the different parts of a cutting-machine are taken up separately and information given on their functions and care. Especially helpful chapters are those which instruct the reader in the work of cutting paper, trimming books and cutting stock into unusual shapes.

All in all, it is an instructive little volume, and, being concisely written, may be quickly read, even though it is comprehensive in its scope and leaves little if anything to be said on the subject.

"The Practice of Presswork."

Practical books on the subject of presswork are in constant demand. Craig R. Spicher, instructor in presswork, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, has compiled a valuable treatise on presswork which has just come from the press. "The Practice of Presswork" is the title selected. Readers of this little volume will be well repaid in the value of its contents. The following chapter headings indicate the arrangement of the text: Platen-Press Working Mechanism and Make-Ready, four illustrations; Cylinder Press Working Mechanism and Make-Ready, seven illustrations; Plate Process Printing; Overlays; The Manufacture of Printing-Ink, by James A. Ullman; The Practical Use of Printing-Inks; Composition Rollers; Automatic Feeding, ten illustrations; Paper-Making, by Joseph T. Alling; Hand Composition; What a Pressman Should Know About a Linotype and Monotype; Photoengraving; Electric Power in the Pressroom, by William R. Work; Bibliography. There are 240 pages of text, with illustrations in both line and half-tone plates. Antique paper was used, printing being from the type. The volume was bound in boards with paper title. The working procedures are valuable alike to the seasoned pressman and the beginner. The graphic illustration of make-ready of a half-tone plate is especially well arranged. The article on manufacture of printing-ink by James A. Ullman is well worth rereading and study by both printers and pressmen, while Paper-Making, by

Joseph T. Alling, and Electric Power, by William R. Work, will also be read with interest. It is regrettable that greater care was not exercised in the preparation of the material, as numerous typographical errors appear in the text.

"The Practice of Presswork," by Craig R. Spicher. May be ordered through The Inland Printer Company. Price, \$3.50, postpaid.

"Modern Punctuation — Its Utilities and Conventions."

"A Harvard professor of English, the author of a well-known text-book on English Composition, has said of punctuation, 'I have never yet come across a book on the subject which did not leave me more puzzled than it found me.'"

"If the words are a warning, they are also an invitation. Punctuation ought to be understood, because it is bound up with the important social art of communication in writing. And it need be no more mysterious than harmony of tone or color — matters at least equally difficult, yet successfully reduced to useful theory."

Thus writes George Summey, Jr., associate professor of English in the North Carolina State College, and formerly managing editor of the *North Carolina Review*, in the introduction to his book bearing the above title.

In his preface, Mr. Summey states: "This book is an attempt to set forth the essential facts of contemporary usage in punctuation, together with the considerations applicable in the choice and management of points. . . . As the facts of punctuation are of infinite number, it has seemed desirable to concentrate attention upon practice in recent American-printed books and American periodicals."

"Modern Punctuation — Its Utilities and Conventions," by George Summey, Jr. Published by Oxford University Press, American Branch, New York city. Cloth; price, \$1.50.

"What Shall It Profit You?"

Herein is printed a volume that should be read by all who sell printing or have to do with the management of printing-plants. It is full of inspiration and encouragement, as well as practical, constructive advice. As suggested in the subtitle — "Little Journeys Through the Market Places With Printing Salesmen" — the book consists of short talks on the selling end of the printing-office, the subjects being as follows: Where Profits Disappear; Sales Efficiency; Keeping Printing Orders at Home; Changing a Solicitor Into a Salesman; The Super-salesman of Printing; Selling and Advertising Printing; A Printing Salesman's Salary; Direct Advertising; Relations Between Manufacturing and Sales Departments.

The author, Edward P. Mickel, is well known to printers throughout the country as the secretary of the Nashville Printers' Club, of Nashville, Tennessee. This book has been published by the club, and in the preface we read: "To gather together some of the most important of Mr. Mickel's writings and addresses, and to publish them in a permanent form for the

benefit of master printers everywhere, believing that they will do much for the betterment and advancement of our industry, has been determined upon by the organization he has served so long and well. The vision of possibilities in marketing our product, the ideals and inspirations expressed, the genuine knowledge of both men and methods, clearly and forcibly expressed, will prove helpful and beneficial to those who are grappling every day with the problem of selling their product for a profit."

"What Shall It Profit You?—Little Journeys Through the Market Places With Printing Salesmen," by Edward P. Mickel. Published by the Nashville Printers' Club, Nashville, Tennessee. Cloth, \$1.35, postpaid. Edition de luxe, a limited number of copies bound in full flexible leather, gilt top, untrimmed edges, autographed, \$2.50 postpaid.

"The Detroit News—1873-1917."

This is a historical and souvenir volume concerning one of America's most influential metropolitan daily publications. It was issued to commemorate the completion and occupation of a handsome and modern structure, the new home of that newspaper. The text opens with a brief narration of the birth and development of *The Detroit News*, but the greater part of the volume is devoted to a description of the new building, its appointments and the different departments of the organization.

The book itself is a beautiful example of the printer's art, approximately eight by ten inches in size, bound in boards covered with paper on the sides and cloth around the hinge.

The text is interspersed with numerous illustrations of the new home of the newspaper, both inside and out, produced by the rotogravure process, equipment for which is embodied in the new plant of the *News*. Many of these pictures occupy full pages, and, while most of them are in brown, several are done in colors. These pages in color are especially beautiful, as well as quite unusual. One of these depicts the original home of the *News*, occupied in 1873, a pigmy beside the modern giant of today, and this illustration is used for the frontispiece. The title-page, and the head-piece and initial opening the text are printed in colors from hand-drawn designs.

The book was issued for private distribution only.

"How to Make Cut-Outs."

The cutting and creasing of cardboard for the making of boxes, cartons and odd-shaped forms for novelty advertising has had a remarkable development in recent years. Printers are now being called upon frequently to supply work involving those operations, especially for the cut-out advertising forms; but, unfortunately, the majority of them have rather vague ideas concerning the making of cut-outs. In the book, "How to Make Cut-Outs," by Robert F. Saladé, the publishers, the Oswald Publishing Company, bring to printers a handbook of practical methods of cutting and creasing for advertising novelties, paper boxes, etc., on platen, cylinder and rotary presses. If only to be informed regarding the process, every printer would do well to secure a copy of this book, as it may demonstrate possibilities for the development of such work in plants where its production has not been considered before.

No better guide to the contents of the volume could be provided than the chapter headings found in the Table of Contents. These, in the order of their appearance, convey the following information: Material necessary for making steel dies, kind of furniture used in make-up, the work-table, equipment necessary for a first-class cutting and creasing department, making the model, building a cutting and creasing die, making an odd-shaped cutting-die, making a straight-line cutting-die, making ready a cutting and creasing form, corking the die form, making ready a steel cutting-die, making ready steel die forms on regular platen-presses, making ready steel die forms on cylinder presses, printing and cutting and creasing on special

rotary presses, embossing and cutting and creasing on standard platen-presses, feeding, stripping, additional suggestions.

"How to Make Cut-Outs," by Robert F. Saladé. Published by the Oswald Publishing Company, 231 West Thirty-ninth street, New York city. Price, \$1; postage, 10 cents extra. May be secured through The Inland Printer Company.

"Great-Heart—The Life Story of Theodore Roosevelt."

Those who have watched the rapid rise of William Edwin Rudge, of New York city, as artist-printer, will be interested in knowing that he has now attempted publishing, and that his first book, "Great-Heart," was not off the press when the entire first edition was purchased by Walter W. Manning, publisher of *The Woman's World*, of Chicago. In these days, when publishing and printing have become separate vocations, it is encouraging to find that one can do both and be successful at the first try-out.

"Great-Heart" is a condensed life story of Theodore Roosevelt, by Niel MacIntyre, with an introduction by Major-General Leonard Wood, and is a most fascinating story that grips one from the beginning. The object of the author, and of the publisher, too, has been to produce a life of Roosevelt that in its contents and price will appeal to the great masses who loved the Colonel. It is not surprising that it is a "winner," and Mr. Rudge is to be congratulated on his good judgment in securing it for publication.

"Great-Heart," by Niel MacIntyre. Published by William Edwin Rudge, New York city. Cloth; 242 pages, with sixteen illustrations. Price, \$1.25.

"Advertise."

In this book D. C. Heath & Co., publishers, have added their contribution to the long list of works on the subject of advertising. Written by E. Sampson, advertising manager for The Daniels & Fisher Stores Company, of Denver, Colorado, one of the most successful department store organizations in the West, there is naturally every reason to expect something of value in the pages of the new volume.

The text is quite interesting, being written in an epigrammatic style, and contains much practical information.

At the end of each chapter a series of questions is given, by answering which the reader can be certain he has grasped the points presented by the author.

The book contains approximately two hundred and fifty pages and is attractively bound in boards covered with orange cloth, stamped with an unusual design.

"Advertise," by E. Sampson. Published by D. C. Heath & Co., New York city. Price, \$1.50; postage, 10 cents extra. May be secured through The Inland Printer Company.

BEN FRANKLIN, WHO ARRANGED OUR FIRST PEACE TREATY.

The subject of the rotary photogravure insert in this number is of timely interest for it represents our famous printer-statesman at his home in Market street, Philadelphia, some time after his return from Europe with the treaty of peace with Great Britain, which he had negotiated himself, and which ended the War of Independence.

The picture is from a painting by Henry Bacon, photographed by the Typographic Library and Museum of the American Typefounders Company, and is published through the courtesy of that institution. The rotary photogravure was engraved and printed by the Van Dyck Gravure Company, 188 West Fourth street, New York, which company was the pioneer in this work in America. The ink with which it was printed is one of the colors in rotary photogravure ink made by Sinclair & Valentine.



HENRY BACON, PAINTER

BENJAMIN FRANKLIN AT HOME, PHILADELPHIA, 1787

COURTESY AM. TYPE FOUNDERS CO.

VAN DYCK GRAVURE CO., N. Y.

SINCLAIR & VALENTINE INK



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Memorial to W. B. Prescott Unveiled at Toronto.

Tribute to the memory of W. B. Prescott, formerly business manager of THE INLAND PRINTER, and before that president of the International Typographical Union, was recently shown by the unveiling of an imposing marble monument at The Necropolis, Toronto, Canada, near where he was born. The monument was erected from funds subscribed by the printers of Canada and the United States.

James M. Lynch, Commissioner of Labor for the State of New York, and himself a former president of the International Typographical Union, made the principal address at the ceremonies incident to unveiling the monument, while present officers of the organization also made eulogistic reference to Mr. Prescott's connection with the union.

Paper House of Pennsylvania Increases Selling Force.

The Paper House of Pennsylvania, 28 North Sixth street, Philadelphia, of which Norbert A. Considine is president, has lately increased its selling organization. Howard W. Shoemaker, formerly connected with D. L. Ward Company and other well-known concerns, is one of the new men, while M. B. Patterson, recently discharged from the navy, is the other. Mr. Patterson was formerly buyer of printing for the McLane, Haddad, Simpers Advertising Agency, and will specialize on advertising agency problem for the company.

St. Louis Typos Re-elect Old Officers.

Charles Hertenstein, chairman of the Efficiency Board of St. Louis, has been elected president of St. Louis Typographical Union, No. 8, for the eleventh consecutive term. The election was conducted according to the rules of the organization, which provide that in the event of no contest the ballot electing the officials shall be cast by the secretary-treasurer.

George B. Woods, who has been re-elected to this office for eight consecutive terms, thus cast the ballot for Hertenstein, himself and John P. Walsh, who also has been re-elected to the office of vice-president for numerous terms.

According to Secretary-Treasurer Woods, the absence of a contest resulted in the saving of about \$160, which would have necessarily been spent upon costs incident to election. The following were elected as members of

the Executive Committee: Edward W. Klein, Frank J. De Wolf, George H. Buckle and Alex. Linker. The Relief Committee consists of: F. G. Copeland, Edward C. Randol and Charles M. Wilson. John Geldbach was renamed sergeant-at-arms.

Secretary Woods stated that the Investigating Committee, composed of three members, would be named at a future meeting of the union. Five candidates filed for the election, but withdrew in order to avoid a contested election.

Corday & Gross Company Improve Facilities.

The progressive firm of Corday & Gross Company, Cleveland, Ohio, well known throughout the country for the high standard of its product, especially in catalogue printing, has just added to its composing-room equipment a Taylor registering projector, we are informed. The object in the use of this device is to have forms properly in register before they go to the pressroom, thereby saving the time of the presses for actual production.

New York Printing School Fortifies for Greater Usefulness.

Reports from the School for Printers' Apprentices of New York indicate that the present year will prove to be a record-breaker in attendance and in the quality of instruction furnished. Numbers of boys returning from military service are taking up their vocational studies again, and the facilities of the school are being taxed to provide accommodations for all who wish to profit by the opportunity to perfect themselves in the printing-trade.

That the directors also intend to maintain the school's record for quality is shown by successive improvements in curriculum and faculty personnel. The most important step in this direction during the present school year has undoubtedly been the acquisition of Frederick W. Williams as instructor in the typographical department, Mr. Williams being recognized as one of the leading authorities in this part of the country on all questions connected with display composition.

The English department of the school, which is under the direction of Frederick A. Blossom, Ph.D., a graduate of Johns Hopkins University and a teacher of many years' experience, is keeping pace with the typographical department, graded classes and a revised course of studies having been introduced this year with excellent results.

The school, which is financed by New York Typographical Union, a group of employing printers and Hudson Guild, is conducted in the building of the last-named institution at 436 West Twenty-seventh street. All apprentices registered with the union are required to attend two sessions a week during the term of their apprenticeship.

The Oldest Electrotyper Gone.

Silas Partridge Knight, for more than forty years superintendent of the electrotyping department of Harper & Brothers, New York city, passed away recently at the age of ninety-eight years, leaving a son, three daughters, nine grandchildren and four great-grandchildren.

Mr. Knight was born in St. John's, Newfoundland, January 21, 1821. In 1842 he went to Boston at the time when the copying of coins by electrotyping was only a scientific fad. Knight thought of applying it to the copying of type instead of plaster molding and casting in type-metal. He was too poor at that time to buy a press for \$100 to make a wax mold from the type. He used to tell how he made his first wax matrix by putting the type in its chase on the floor with the wax in its case on top of the type. Then for pressure he stood on the wax matrix with his young wife perched on his shoulder for extra weight. The wax mold was a success.

It was in 1852 that Mr. Knight installed an electrotyping plant at Harper & Brothers, which he made a model plant, and where he perfected many of the processes which afterward went into use everywhere.

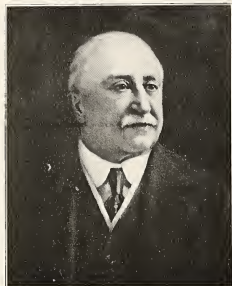
Cleveland, Ohio, Pressmen's Union Holds Notable Meeting.

The May 29 meeting of the Cleveland, Ohio, Pressmen's Union was a really constructive, uplifting session. Representatives of the Miller Saw-Trimmer Company were present and gave a practical demonstration of their machines to the members in attendance. The meeting was held in the plant of the Chandler & Price Company, and was in charge of Eugene St. John, secretary of the pressmen's union. Walter H. Smith, vice-president and general manager of the Miller company, spoke on the subject, "Construction, Erection and Operation of Miller Feeders." At the close of Mr. Smith's address a two-reel motion-picture film was shown by Theodore R. Foster and D. J. Burns, of the Miller company's sales staff. This film carried those in attendance to well-known plants throughout the country where Miller feeders are in operation. Then there

was a practical demonstration of the feeders and bench saws. Much interest was centered in the display of printing samples which had been fed with Miller feeders.

Employees Celebrate Seventieth Birthday of Isaac Goldmann.

On May 25 Isaac Goldmann, president of the Isaac Goldmann Company, printers, of New York, attained his seventieth birthday,



Isaac Goldmann.

Reproduced from oil-painting presented to him on his seventieth birthday.

and the occasion was celebrated by about one hundred and fifty of his coworkers and a few intimate friends with an outing at Witzel's Point View Island. It was an all-day affair, commencing with breakfast, which was served at noon, and concluding with dinner.

As a fitting and lasting tribute to the founder of the business, Mr. Goldmann's employees presented him with an oil-painting — a portrait of himself — the work of the artist, Emmitt O. Smith.

Short addresses were made by some of the employees and members of the firm. A poem, entitled "To Young Isaac Goldmann (only seventy years old and still going strong)," composed by J. C. Donovan, of the linotype department, was sung to the tune of Dixie.

Patented Registering Side-Guide for Platen-Presses.

Park W. Cowan, owner of the Morgan expansion roller-truck, has just placed on the market a new automatic registering side-guide, the object of which is to insure perfect register on platen-presses even when sheets are not properly fed to the guides by the feeder.

The device operates as follows: The gauge is fastened to the tympan in the ordinary manner, and, when set, the press is opened as far as possible, the lever pulled down by the string attached thereto, and fastened by a simple bolt device on the gripper-bar. As the press closes for the impression, the sheet is pushed very slowly and smoothly to its register.

It seems this new device supplies advantages particularly desirable at this time when feeders are so hard to secure and when new people are being constantly trained. It should save considerable in obviating spoiled work through failure of the feeder to push his sheets properly to the guides, as well as in cutting down the amount of press tripping and missed sheets.

Those who, from the brief mention of the device here given, feel that they would like further information are directed to write the manufacturer, the Morgan Expansion Roller Truck Company, 321 North Broadway, Los Angeles, California.

Paper for Convalescing Soldiers at Fort Sheridan, Illinois.

At Fort Sheridan, near Chicago, where many of America's wounded heroes are convalescing, a full-fledged newspaper has been published for several months. In the past it has been printed by the Peterson Linotyping Company, of Chicago, but a plant has been installed at the Fort, not only for the purpose of printing the *Recall*, which is the paper's name, but to train all men at the Fort who wish to enter the printing industry to become compositors, operators and pressmen. A new linotype machine was recently installed in the plant at the camp.

Twenty-Fifth Anniversary of Charles Francis Press.

The first of May saw the completion of the twenty-fifth year of the Charles Francis Press. It was in 1894 that a new proprietor appeared in a little print-shop on West Twenty-Seventh street, New York city, that had recently been auctioned off by the sheriff. The plant consisted of five crippled cylinders, at least third-hand, two of which shortly went to the junk-heap. Charles Francis occupied the office desk, and Augustin F. Oakes was errand boy. Now the plant occupies three floors of the mammoth Printing Crafts building, with over ninety thousand feet of floor space and fourteen-foot ceilings, with light on all four sides. The capacity of the plant has grown to \$1,000,000 annual production, and for up-to-date machinery it stands with the first twenty-five plants of the country. The personnel has grown to over three hundred people, and it is a little remarkable that forty-four members of this force have been with the concern for ten years or more. These forty-four constitute the old corps, and a very pleasant way of celebrating the anniversary was found in the presentation to each of them of a Victory Bond. This was accompanied by a letter, signed by all the officers of the company, thanking them for "loyalty, faithful and efficient service," and remarking that "it is only through the cordial cooperation and friendly teamwork of employer and employee that success in business can be attained."

Few great printing-plants have been built up without initial capital to the size of the Charles Francis Press within a quarter century, and obviously a corps of most efficient workers has been gathered together to accomplish this result. The gift illustrates the liberal policy of the company toward the men who have made the business what it is,

and also demonstrates the fact that the competent employee is looked upon as a partner in the concern.

The one distressing feature of the anniversary was that it found the head of the house, Charles Francis, on a sick-bed, where he had lain most of the month, though he is now convalescing from a trying operation on his neck. Long may he live and long may the press he established prosper.

George H. Mars.

With the passing of George H. Mars one of the most widely known and highly respected figures has been removed from the printing industry in the Middle West.

Springing from the hardy, thrifty old New England stock, he began work at an early age and while yet a young man had risen to the position of treasurer of the J. M. W. Jones Company, printers, of Chicago, which position he occupied for a number of years. After severing his connection with that company he became connected with Barnhart Brothers & Spindler, and commenced his career as a salesman of printing-presses and printing accessories. About this time, having established for himself a favorable reputation among the



George H. Mars.

printers of the Middle West, he became connected with the Miehle Printing Press & Manufacturing Company and for the past twenty-three years had been its representative throughout a very large territory, at times comprising Wisconsin, Minnesota, North and South Dakota, Montana, Colorado, Nebraska, Iowa, Kansas, and parts of Illinois and Missouri.

By his scrupulous honesty and unquestioned integrity in business affairs he became established in the esteem and affection of his clientele, and numbered among his close personal friends many of the pioneers in that great industry in the promotion of which he devoted such a large portion of his life.

The news of his sudden death came as a shock to his host of friends, for, although it was generally known that his health had

not been of the best for some time past, it was not considered his ailment was acute or of a serious nature.

Master Unit Control of Cylinder Press Speeds.

A system of highly flexible control of press speeds, as well as starting, inching and stopping, an advance step in electrical engineering as applied to printing, has been announced by the Kimble Electric Company, of Chicago. The system has been termed the "master unit control," and consists of the master unit controller (Fig. 1), which is attached to the press at the feeder's left hand, and a dial speed-regulator (Fig. 2), which may be secured to a post or wall near the press, or may be lined up in battery form, one for each press, above the desk of the foreman or head pressman.

The master unit is a simple drum switch with a removable lever working in a slot cut in the top cover. This control-lever can be set in four positions—"run," "inch," "stop" and "reverse." Any change in the position of the lever rotates the switch drum through a set of gears, and no other operation takes place at any time. The normal position of the control-lever is at the "stop" point, and when in this position it may be withdrawn entirely from the master unit, thus making it impossible to start the press until the lever is replaced.

While making a job ready, the press must frequently be moved a fraction of a revolution, which requires more effort than is

with copper wire, through which the current flows from the main line and is subdivided into small fractions of its original value. To get full press speed, the regulator would use the whole winding; for half speed, it would use half the winding, and so on, each reduction in speed meaning a similar reduction in



FIG. 2.

the amount of current consumed. It is stated that this method, known as "transformer control," gives a wide range of control and results in a great saving of power.

Figures showing the results of a protracted test have been submitted, and these, together with complete details regarding the system, will be forwarded by the company on request.

Annual Meeting of the Franklin-Typothetae of Chicago.

Thursday night, June 19, was a memorable time in the history of the Franklin-Typothetae of Chicago. On that night occurred the annual meeting and election of officers, and a large number were present to honor the officers who have so successfully guided the organization during the past two years.

The annual reports of the officers and committees, as well as the chairmen of the various divisions, showed great activity all along the line, a healthy condition in the affairs of the organization generally, and marked progress since the last annual meeting.

A surprise was sprung on the president, John W. Hastie, when the applications for membership were presented prior to the reading of reports. At the time Mr. Hastie took office, two years ago, the total was 259. This had been increased to over 350, and Mr. Hastie had expressed the hope that it would reach 400 before he retired from office. Before the applications presented were acted upon the chairman of the Membership Committee announced that a testimonial campaign had been conducted without the knowledge of the president, and as a result a sufficient number of applications, over forty were presented to bring the total membership up to 403.

The election of officers resulted in J. A. Singler being selected as president, E. F. Hamm, vice-president, and J. H. Walden, treasurer.

Officers of the four divisions were announced as follows: Franklin—Daniel Boyle, chairman; S. B. Weinberger, vice-chairman. Typotheta—H. W. Campbell, chairman; Ben P. Branham, vice-chairman. Trade Composition—E. J. McCarthy, chairman; S. T. Jacobs, vice-chairman. Blank Book, Loose-Leaf and Rulers—W. P. Johnston, chairman; Lewis E. Reding, vice-chairman.

As a token of the respect and esteem in which he is held by the membership, Mr. Hastie, the retiring president, was presented with a folder containing a number of letters expressing high praise of his efficient leadership, and with it a handsome diamond pin. He was also given a check for \$200 with which to purchase a present for Mrs. Hastie.

Before the meeting adjourned Mr. Hastie was appointed as chairman of a committee to arrange for permanent quarters for the organization, which would combine rooms for the offices, with an assembly-hall for meetings and a dining-room where members could gather at lunch. Two subscriptions of \$500 each as a start toward the project were announced.

C. N. Smith, Inventor of Electrotyping and Stereotyping Devices.

A short time ago the editor enjoyed the privilege of a visit to the plant of the David C. Cook Company, at Elgin, Illinois, where, in charge of the electrotyping and stereotyping department, we found C. N. Smith, who showed us a number of developments in machines and devices which he is now operating in his department. Mr. Smith has spent a number of years in the study of electrotyping and stereotyping, being one of the first to do this work in Chicago after the great Chicago Fire.

The first machine we were shown was one for making stereotype matrices, which does away entirely with the old method of beating by hand with a brush. A demonstration was given for our benefit, a remarkably clean and clear-cut matrix being made in a very short space of time. Next we were shown a new type of casting-box for making the stereotype plates or backing up electrotypes, which is now in the final stages of perfecting, and in which an entirely new idea is involved.

Then came a bending-machine for curving electrotypes in which the curving is done gradually on revolving cylinders driven by a worm gear, with one of the cylinders heated. A sheet of flexible steel is fastened to the edge of one cylinder and a sheet of soft cloth is placed between this and the face of the plate to be curved, thus protecting the latter from damage. Also a thick piece of rubber is placed between the piece of steel and the cloth, doubly protecting the face of the electrotypes. The result is a perfectly curved plate, without breaks, creases or cracks. Extra rolls are provided for bending all sizes of plates.

Mr. Smith has since advised us that he has succeeded in curving stereotype plates on his machine with extremely satisfactory results,



FIG. 1.

necessary for normal operation, therefore the "inch" position has been established. Rocking the lever between the "stop" and "inch" positions causes the press to advance, inch by inch, to the desired point.

To run the press, the control-lever is advanced to the "run" position, which brings the press at once to the speed indicated on the dial speed-regulator. One of these regulators is provided for each press, thus giving the foreman or pressman absolute control over the speed of each press. The regulator contains a simple iron core wound

thus marking another advance in producing curved stereotypes.

Still another device was an arrangement for utilizing scrap-copper in the depositing-tanks for making the electrolyte shell. The trimmings from the copper shells, and also old copper half-tons, can be put into this device, which is placed in the tank.

We were also shown several safety devices, among them a safety guard which can be attached to a Miller saw-trimmer or to any type of saw, and which makes the operation of the saw accident-proof, as it is impossible to get the fingers in contact with the saw-blade. Two other safety devices have also been devised by Mr. Smith for electrolyte and stereotype shaving machines, which add to the efficiency of operating the machines as well as making them absolutely safe for the operator.

A process for making ready in the electrolyte, thereby eliminating a great part of the make-ready on the press, is another development. In this process Mr. Smith does the work of make-ready on the copper shell before it is backed up.

Mr. Smith has organized the Elgin Bending Machine Company, the address of which is 505 Douglas avenue, Elgin, Illinois, for placing these devices on the market, and will gladly furnish complete details on request.

A. T. H. Brower Gratified by Commendatory Letter.

The pride a father feels in the compliments paid his children is different only in degree from that which the inventor or manufacturer feels when the child of his brain or industry is accorded the plaudits of its users. A. T. H. Brower, of the A. T. H. Brower Company, 232 West Schiller street, Chicago, Illinois, manufacturer of the Brower ball-bearing proof-press, recently sent THE INLAND PRINTER a letter received from a large New York concern which justified him in bubbling over with pride.

The Brower proof-press is featured particularly by a direct cylinder impression adjustment, and, in addition, has an especially powerful impression. It enables the printer to prove color jobs in hair-line register and, we are informed, is especially easy running for the reason that the bed runs on ball-bearings.

Readers who are interested in the purchase of a proof-press would do well to investigate the Brower, information on which may be secured by writing the company at the address given above.

Jaecke-Ault Company Men Back From War and in Harness Again.

Charles H. Ault, Jr., son of the president and owner of the Jaecke-Ault Company, manufacturers of printing-inks at Newark, New Jersey, is back in the plant again after having served his country with the Eleventh Engineers, which was the first A. E. F. unit to be under fire in France. Mr. Ault works in the mechanical department of the big concern owned by his father, Fred J. Minds, another returned soldier, is back on the job managing the Chicago office of the company, which is now located at 519 South Dearborn street, the position he held prior to entering the army. W. A. Cady, for the

past five years in Southern territory for the company, has been transferred to the Chicago office, while C. W. P. Bosworth works out of the Cleveland office, looking after the territory of western Pennsylvania, eastern and northern Ohio and eastern Michigan.

Pulp and Paper Men Promise Employment.

The American Pulp and Paper Association has notified the War Department that it pledges itself, for all its members, to take back every employee who left the industry to enter the military or naval service of the United States.

The association has appointed a special committee of five, whose business it is to see to it that this pledge is carried out. Pressure will be brought by other members of the association on any of their number who prove recalcitrant. In addition, the committee has requested the War Department to give them the names and addresses of any soldiers and sailors who entered the service from the paper industry and who have been unable to find employment.

Commenting on this action, Col. Arthur Woods, assistant to the Secretary of War, and charged with dealing with the employment situation, has issued the following statement:

"Many big business organizations have taken the same action as that taken by the American Pulp and Paper Association. If every industry in the country would do the same, our work would be greatly simplified. If every employer in the country will just pledge himself to take back all of his employees who went into the service there will be very little unemployment among discharged soldiers and sailors."

Henry P. Hamilton Passes Away.

The news of the death of Henry P. Hamilton was received with deep regret. For several months Mr. Hamilton had patiently and heroically fought for his life, aided by a strong constitution, clean habits of living, and the best care that modern science could give him, but the end came on Sunday, June 15, at the Presbyterian Hospital in Chicago, death being due to a sudden and severe attack of pneumonia.

Henry P. Hamilton was born at Waucoosa, Wisconsin, on April 21, 1862, the family moving to Two Rivers shortly after his birth. His father gave his life in the service of his country during the Civil War, so the care of the family of four children devolved upon the mother, Mrs. Diantha Hamilton. The early schooling which he received was in the public schools of the community, and he made most excellent use of all sources of information to be found in his environment. This practice he followed throughout his entire life, so that his mature years found him a man of genuine culture and broad learning. His technical training was gained through his apprenticeship to the printing-trade, which he followed for several years in Minnesota and elsewhere. Later he returned to Two Rivers and with his brother, J. E. Hamilton, founded the Hamilton Manufacturing Company, of which he has been vice-president for the past seventeen years.

The fact that his own early education was received in the common schools made him a staunch friend of American public education. For more than a quarter of a century he served continuously as president of the Board of Education, and it is to his vision and organizing ability that Two Rivers owes much of what it now enjoys in the way of educational privileges. Intensely interested in public and community welfare, he gave freely of his time to all enterprises for the upbuilding of his city.

In addition to his business and his public activities, Mr. Hamilton was a lover of the great outdoors, and was an intensive student of horticulture and animal husbandry. As a lifelong member of the Wisconsin Archaeological Society he was also considered one of the leading authorities in America on the age of copper and bronze. His collection of copper implements is said to be one of the most complete in existence. In accordance with his request, this collection is to be installed in the Wisconsin Historical Museum at Madison.

Denver and Western Notes.

E. P. Joslyn, editor of the *Colorado Springs Weekly*, must go to jail for contempt of court and remain there until he answers a question asked him by District Judge John W. Shearor regarding the authorship of an article which appeared in his newspaper several months ago. The Supreme Court held that he was obliged to answer the question or go to jail for contempt. The article in question severely criticized the grand jury which was busy investigating the Colorado Springs Department of Safety.

The shortage of help in the various printing-offices in Denver and other places in Colorado is being very keenly felt. It was thought that the stringency would be relieved with the home-coming of several former members of the printing craft who are at present in France, but at the time of writing it seems that they have not yet arrived from "over there." There is a need for compositors, pressmen, cylinder feeders as well as bookbinders, and in consequence of the deficiency the trade is being considerably hampered.

The daily newspaper printers have been awarded an increase of thirty cents a day over their present scale. The award was made by an arbitration board. Negotiations have been going on for three months. The union men asked for an increase from \$32.70 to \$42 for day workers and from \$35.70 to \$45 for night workers. After the award was made a special meeting was held and the men decided that they would appeal the matter to the national arbitration board at Indianapolis. The decision of the fifth arbitrator, Dean F. B. R. Hellms, of the University of Colorado, is described by the local labor union paper as a shock to the entire membership of the union.

Chicago Operator Makes Big Record.

Don Swineheart, a linotype operator employed on the *Chicago Tribune*, had two big nights recently. Setting agate and minion, Mr. Swineheart averaged 12,900 ems per hour on the two nights, working respectively six and eight hours.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 63. JULY, 1919. No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire. the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDOX & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. QUIDSTROM, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 30 cents additional if copy is desired.

BOOKS.

HAS THE WANDERLUST ever gripped you? Have you ever longed to visit the far-away corners of the earth and see the strange natives? The joys of travel are at your hand in "Seven Legs Across the Seas." Its pages will reveal to you what Samuel Murray, a printer, saw in the distant parts of the globe. "Not a page of dry reading in the entire book," says THE INLAND PRINTER, and there are over 400 of them; plenty of pictures, too; a mental trip to Africa, India, China, South Sea Islands for \$2.00 (prepaid) to printers only, if ordered from MOFFAT, YARD & CO., 31 Union Square West, New York city.

BUSINESS OPPORTUNITIES.

SOMEWHERE there is a small printing plant with opportunities for development, but needing a first-class printer and executive; when I find such a plant (South or Middle West preferred) will lease for one year with option to buy. PUBLISHER, Box 279, Wytheville, Va.

AN OPPORTUNITY to start in business yourself on small capital; we will give State rights for various products which we manufacture; this proposition should appeal to a progressive printing supply salesman. AMERICAN STEEL CHASE CO., 38 Park road, New York.

WANTED.—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR LEASE.—Weekly newspaper and job office in live northeast Georgia town; official organ and only newspaper in county; modern equipment; will lease to experienced printer, or consider sale outright. E 884.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary steel zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE.—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the web in the reverse side of the web on the reverse side of the web. Also one 36 by 48 inch one-color Kidder roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE.—Three 4/0 Miehle 4-roller presses, bed 46 by 62; one 5/0 Miehle, bed 46 by 65; two No. 1 Smythe case-making machines, one No. 1 Smythe case-making machine, one Smythe casing-in machine; casing-in shaper and stand complete with dies, bars and gauges for preparing books for casing-in machine; Crawley roller and beaker; Rosback index cutter with adjustable rack, nearly new; Sanborn lever four-rod standing presses, 16 by 24; Hickok lever six-rod standing presses, 20 by 28; Sheridan lever and pawl six-rod standing presses, 20 by 28; Crawley all-iron bundling press, hand; Atherton gluing machine, 26-inch, with 30-inch heavy power case-glue and power fixtures; machines all in first-class shape. E 895.

FOR SALE.—One Harris two-color rotary press, No. 446-S-1, maximum sheet size 15 by 18 inches; one Harris single-color rotary press, No. 397-S-1, envelope attachment for same, maximum sheet 15 by 18 inches; these two machines are in excellent condition, are at present in operation and can be seen in operation by any one interested in their purchase; special equipment for imprinting which will fit either machine. E 892.

FOR SALE.—One Auto-press, self-feeder, complete with motor; purchased in 1912, but used but little; in first-class condition. E. W. STEPHENS PUBLISHING CO., Columbia, Mo.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$1.80.

E. L. MEGILL, Pat. and Mr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—One new two-color Kidder roll-product press, size 30 by 40, with a complete stereotype equipment consisting of steam table, flat casting box, round casting box, tail trimmer and beveller, shaving machine, melting pot, gas burners, matrix table, metal, beater, brushes, etc.; **BARGAIN**; no reasonable offer refused. **MULLER PAPER GOODS COMPANY**, 2350 Linden st., Brooklyn, N. Y.

EPOCH-MAKING NOVELTY—The patents for U. S. A., England, Canada and Australia on a SELF-COPYING SYSTEM, where the carbon papers are put in automatically between the forms and do not touch the hands, for sale. Surpasses every self-copying system hitherto known. **AKTIEBOLAGET AUTOKALKER**, Kungsgatan 55, Gøteborg, Sweden. (Tel. addr. Auto-Kalker.)

COTTRELL WEB PRESS for immediate sale, with shifting tympan and combination folder attached, 66 inches wide; prints and delivers four 8-page or two 16-page signatures 11½ by 16½, or four 16-page or two 32-page signatures 8½ by 11½; running speed about 6,000 an hour. E 895.

FOR SALE—One 34 by 46 Babcock drum press with air cushion tape delivery, buck and screw distribution, with one set cast rollers, and one set extra rollers, all practically new; price, \$950.00. **T. R. WEBB**, Box 111, Beaufort, S. C.

FOR SALE—Anderson folder with side fold unit attached, equipped with ½ h. p. motor; in use about two years; will be sold on terms to suit purchaser. If interested, address **THE BEN FRANKLIN PRINTING CO.**, Akron, Ohio.

FOR SALE—No. 4 Boston wire stitching machine, complete with motor equipment and base. Motor 110-220 A. C.; used four months; a bargain if taken at once. **C. R. WILSON BODY COMPANY**, Bay City, Mich.

FOR SALE AT A BARGAIN—497 8-cm square iron sectional blocks, 498 6-cm hooks, 24 6-cm hooks, and 50 1 by 8 cm marginal brass catches of Challenge Machinery Company make. Address offer to E 882.

FOR SALE—Two flat bed Cottrell power printing presses, size of bed 27 by 21½ inches and 37 by 20½ inches. For further information, write **FULTON BAG & COTTON MILLS**, 612 S. 7th st., St. Louis, Mo.

HUMANA FEEDER attached to new series 10 by 15 C. & P. jobber; equipped with Kimble motor, counter, fountain, etc.; almost new; price, \$600. **THE EVENING REPUBLICAN**, Columbus, Indiana.

BOOK BINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class condition. **JOSEPH E. SMYTH**, 633 Federal st., Chicago.

FOR SALE—A Thompson typesetter with 32 sets of matrices, all in good running order; our requirements have little use for it. What do you offer? E 888.

TWO-COLOR HARRIS for sale; completely overhauled and rebuilt; in absolutely first-class condition. **P. O. BOX 148**, Lehighton, Pa.

BARGAIN FOR SALE—13 by 19 and 25 by 30 Drum cylinders. **J. C. FREDRICKSON PRESS**, 2357 Milwaukee ave., Chicago.

DEXTER BOOK and job folder, 25 by 38, \$100.00. **F. O. B. Norristown, Pa.** **JOHN HARTSTINE**, Norristown, Pa.

FOR SALE—One Auto press, chase 11½ by 16, in good condition, but too small for our requirements. E 886.

FOR SALE—36-inch feint-line ruling machine with layboy; good condition; price, \$150 **F. O. B.** E 880.

FOR SALE—One Humana feeder for 10 by 15 job press; in good condition. **P. O. BOX 483**, Athens, Ga.

FOR SALE—Printing press, \$1400; large, for newspapers. Ask particulars. **BOX 157**, Xenia, Ohio.

HELP WANTED.

Bindery.

WANTED—Bookbinder; must be a first-class forwarder and finisher, with ability to handle head and get work out promptly; new bindery; one man plant with splendid opportunity to grow; salary \$27.50 per week. Unless you wish a permanent position, don't answer. **HEDERMAN BROTHERS**, Jackson, Miss.

WANTED—Bindery and stockroom foreman; must be experienced book-binder and possess ability to supervise operations on all binding machinery (except ruling) for pasted-up paper cover catalogues and small hard bindery; also gold stamping; high-class work only; location, Michigan. E 890.

WANTED—Experienced young man to run fifty-inch Oswego cutting machine; steady position. **SAN ANTONIO PAPER CO.**, San Antonio, Texas.

WANTED—Bindery foreman, familiar with folder, cutter, stitchers, etc.; steady position and good wages. **P. O. BOX 151**, Middletown, Ohio.

Composing-Room.

COMPOSITORS AND RULERS WANTED in Cleveland, Ohio; scale, \$80 and over for compositors, and \$27.50 and over for rulers; no labor trouble, simply shortage of trained men; business is good, working conditions good and Cleveland is the best city in the U. S. in which to live. Either come direct or communicate with the Secretary of **THE CLEVELAND GRAPHIC ARTS CLUB**, 601 Euclid Arcade, Cleveland, Ohio.

PRINTERS AND BOOKBINDERS WANTED—One first-class stonemason, one first-class job operator, one monotype keyboard operator, one forwarder or finisher, or apprentice anxious to advance; one ruler; union shop in Middle West; best working conditions; pay more than scale. E 876.

COMPOSING ROOM FOREMAN for large plant doing loose leaf and manifold work exclusively; prefer young man with experience in this line; man must be ambitious, energetic and systematic; orders are small but run into great volume; monotype equipment. E 883.

WANTED—Printer and stonemason familiar with job lock-up and imposition and layout of catalogue and booklet forms; steady situation at good wages to man of ability; modern, up-to-date plant; union. **THE GRIT PRINTERY**, Wichita, Kan.

WANTED—Linotype operator; excellent two-machine book and job equipment; salary according to ability; permanent, union. **B. W. RADCLIFFE**, Burke Co., Macon, Ga.

WANTED—Layout man and compositor for fine typography, title pages, booklets, high-grade advertising folders. Send samples, give present connections and salary expected. **THE DUBOIS PRESS**, Rochester, N. Y.

COMPOSITOR—Must be an expert in the setting and layout of high-grade book and job work; must have all qualifications with application. **MORTIMER COMPANY, LIMITED**, Ottawa, Canada.

WORKING FOREMAN, modern composing room, equipped with Monotype, doing first-class commercial work; good opportunity for first-class man. E 879.

Managers and Superintendents.

WANTED—Experienced superintendent and executive, thoroughly familiar with first-class job work; only live wire need apply; location in western New York; state experience and salary. E 885.

Pressroom.

WANTED—Thoroughly experienced cylinder pressman on best grade of black and color work; steady position. **THE DUBOIS PRESS**, Rochester, N. Y.

Salesmen.

LITHOGRAPH SALESMAN—Man of ability and pleasing personality, who understands estimating on printing and lithographing and who can get business without cutting prices; position open is that of handling mail and city sales with occasional out-of-town trips; can lead up to sales manager for southern firm doing large business in lithographing and printing; best references required. Address in own handwriting. E 881.

WANTED—Salesman for job printing, blank book and loose leaf establishment in western city; commercial, bank and country offices supplies; must understand costs and estimating; permanent position, good salary. E 887.

Sales Manager.

WANTED—Sales manager, experienced in the estimating and selling end of the printing business; an excellent opportunity for the right man; references requested. E 878.

INSTRUCTION.

LINOTYPE INSTRUCTION—17 Mergenthalers; day course, twelve weeks, \$80; 12 hrs of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write. **EMPIRE MERGENTHALER LINOTYPE SCHOOL**, 133 East 16th st., New York City.

MISCELLANEOUS

REVERSE OR POSITIVE PLATES for printers from their own type set-ups, at a price which will enable them to compete with any label house; no brass circles, etc., needed in proof; we draw the picture and curved work in. Particulars free. **H. CANFIELD**, 26 Queen, Germantown, Philadelphia, Pa.

WANTED—Printing (especially gummed labels) to sell, by mail, to business men. **G. EDWARD HARRISON**, Agent, Baltimore, Md.

SITUATIONS WANTED.

Agency.

FRENCHMAN, demobilized shortly, previously employed in American engineering firm, London, seeks agency for France for American firm dealing with small printing machinery or appliances. **SOCIÉTÉ "RENOVA"**, 14 Rue Monte-Cristo, Paris (20e).

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with monthly, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Pentose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd.**, 109 Farringdon Road, LONDON, E.C.

Bindery.

BOOKBINDER—First-class finisher, stamper and forwarder wants steady position; blank book, edition and loose leaf. E 763.

WANTED—Position as bindery superintendent or foreman; expert estimator, loose leaf, blank book, ruling, edition. E 692.

Composing Room.

COMBINATION MONOTYPE OPERATOR, who puts his 20 years' printing experience in his production, wants to locate in good place; good output; tabular work and difficult composition. O. FISCHER, care Stevens, 615 Prospect av., Cleveland, Ohio.

Managers and Superintendents.

YOUNG MAN with personality, initiative and ability, practical printer, fully experienced in medium shop management, possessing a thorough knowledge of latest methods of advertising, sales and correspondence experience, is desirous of obtaining position in the business or executive branch of large, modern printing concern. CLEMENT L. QUOYSEER, 215 Barbadoes st., Norristown, Pa.

PRINTING SUPERINTENDENT, nearly 30 years' experience—country office "devil" to superintendent high-class plant (compositor, foreman, proofreading, layout, O.K'ing, etc.); systematizer, efficient, hard worker who will give 100 per cent ability for his pay, reliable, married, desires immediate change; good reasons; not a 50¢ man. E 779.

SUPERINTENDENT OR FOREMAN—Would like to connect with large concern now operating or who expect to install private plant; have had a wide range of experience with men and machines, particularly private plant problems; practical printer; married, sober, dependable; will go anywhere; best of references. E 889.

SUPERINTENDENT—Thorough organizer and systematizer desires position in North or East with firm starting new plant, or established plant desiring efficient and systematic management. E 861.

SITUATION WANTED—Position as assistant to manager or superintendent; 20 years' practical experience; a thorough knowledge of all branches; Middle West preferred. E 846.

Photograver.

A THOROUGH competent photograver, with executive ability, 22 years' experience with first-class houses in England and America, seeks position with good printing house desirous of organizing photograving department; color work a specialty. E 871.

Advertising Service.

THOROUGHLY EXPERIENCED advertising man wishes to create service department for progressive printing concern; all-around copy, layout, ad agency, printing and engraving knowledge, strong on creative work and direct literature. E 806.

WANTED TO PURCHASE.

WANT TO BUY—Modern wood type, all sizes, for poster plant; two Drum cylinder presses in good condition, not smaller than 30 by 44; 64-inch power clamp cutter; 64 by 44 rotary litho zinc press and plates for same, with proving press and grainer; also Miller saw-trimmer, rubber routing machine; in fact, everything to make up a first-class small poster plant. E 869.

WANT TO PURCHASE FOR CASH, four Cross press feeders, sizes from 33 to 46 inches up; also quad double 16 and jobbing folders. In answering, state serial number, make of machine and price. THE INLAND PRINTER, 41 Park Row, New York city.

WANTED—Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also one-color Kidder 8 by 12 inch roll feed bed and platen press. GIBBS-BROWER CO., 261 Broadway, New York city.

LINOTYPE MACHINES WANTED—Highest cash prices paid for all models; used magazines, motors, molds, matrices, tools, supplies and equipment bought and sold. AUG. SITTINGER, 62 Baxter st., New York city.

WANTED—A pebbling machine, one with Egg Shell pattern preferred. Apply to METROPOLITAN LITHOGRAPH & PUB. CO., Dane & Bow sts., Everett, Mass.

MACHINERY WANTED—Stationary steel die stamping power press wanted for cash; must be almost new; give size. R. M. KRAUSE, 230 West 17th st., New York city.

WANTED TO BUY— $\frac{1}{2}$ or $\frac{3}{4}$ h. p. A. C. Kimball or Sprague motor and Kelly press; give price and state condition. PEERLESS PRESS, Bluefield, W. Va.

IF YOU HAVE anything to dispose of in printing equipment, write us. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Michigan.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHCHILD, Inc., 712 Federal st., Chicago.

WE PAY CASH for old type, used 2-point leads, 6 and 12-point slugs. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

WANTED—Universal typesetting machine with molds and matrices. Give description and lowest price. E 875.

WANTED—To buy used two-color rotary press, 30-inch or 32-inch cylinder; must be in good condition. E 867.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40¢, 6 for 60¢, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Job Printing-Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper-Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S RAML, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 608-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Michigan.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits.

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job-press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers, but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermott av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

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EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods.

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Fully protected under patent No. 863,611.

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Complete instructions with each can.

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We will purchase Miehle 0000 and 00 press or other sizes, also a Miehle two-color machine; state what you have to offer. Must be in first-class condition, with or without automatic feeders. State length of time in use, size, shop number, etc., of press you have for sale and lowest cash price you will accept.

Address E-891, care of Inland Printer

632 Sherman St., Chicago, Ill.

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AUGUST						
SUN	MON	TU	W	THUR	FRI	SAT
					2	3
4	5				9	10
11	12				16	17
18	19				23	24
25	26	27	28	29	30	31

SOME HOT, STICKY DAYS will roll in this month and attack the most vulnerable part of your pressroom equipment—the composition Rollers. Are your Rollers sufficiently toughened and hardened to resist this kind of weather? If not, order a few emergency Rollers of an extra tough grade of “Fibrous” composition to take the place of the softer Rollers. They will stand up under the most trying heat and humidity, give a perfect distribution of ink, and continuous service on long runs.

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(FOUNDED 1849)

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131 Colvin Street

Allied with BINGHAM & RUNGE CO., East 12th St. and Power Ave., Cleveland



The
Inland
Printer

— ART —

PURITY IS THE FOUNDATION OF
ALL ART — ART IS THE VISIBLE AND
CONVINCING EXPRESSION OF FUN-
DAMENTAL TRUTH — THE KEYNOTE
OF SUCCESS IN ADVERTISING IS ART.
ATTRACTIVE, FORCEFUL PRESENTATION
OF TRUTHS LEAVES AN INDELIBLE IM-
PRESSION ON THE MIND. — IT BECOMES
A PART OF THE RECEPTIVE MEMORY.
SUCH PRESENTATION GIVEN THE
BEST MEDIUM FOR ITS EXPRES-
SION IS THE HIGHEST FORM OF
ADVERTISING

BISSIRI

Designed and Hand-Lettered by Adriano Bissiri, Commercial Artist,
1111 Central Building, Los Angeles, California.



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GIVING THE DUMMY ITS DUE*

BY DORR KIMBALL—PART I



AS the dummy a legitimate place in the selling and manufacture of printing?

Is the work of preparing a dummy a needless extravagance or a practical economy?

Does the buyer benefit at the expense of the printer who furnishes the dummy, or does the printer benefit at the expense of the buyer?

What is the cost of the dummy? What are the possibilities of its earning its cost or more?

If the dummy can save its cost and more in the manufacturing price of the printing, who should pay its cost and to whom should go the saving?

Perhaps we can get some sort of answer to such questions if we consider, first, the dummy situation as it exists at present and then take up the possibilities of putting the dummy on a more satisfactory basis.

It is a practice among some printers to prepare dummies free of charge at the request of prospective customers. This is considered by the printer as a legitimate selling speculation. In practice he finds that if he can land, say, one job of printing out of every five or ten dummies he submits his speculation is successful. He gets enough gross profit on the one job he lands to cover the expense of all the dummies prepared and leave a little something over.

This practice of "free" dummies, or dummies on speculation, however, is open to two serious objections.

Anything that is given away without charge is naturally assumed to be of little value. The buyer of

printing who receives several dummies at no cost thinks them worth just about what he paid for them.

If a dummy is held of little account by the buyer, the printer who is trying to sell printing based on that dummy is seriously handicapped. His arguments for fine typography, correct margins and properly selected papers are discounted if the dummy which graphically shows all these is considered by the buyer as of so little worth that it can be had free of charge for the asking.

But a more serious objection to the free dummy plan is that, once it is analyzed, it is seen to be an extravagant selling method which adds unnecessarily to the price of printing.

The "free" dummy is, of course, not free. Its cost is in the price of printing, whether it is actually put there as an item of manufacturing, or selling expense, or considered as coming out of the profit on the job.

But with "free" or speculative dummies it is not only the cost of the one dummy that landed the job that is in the price of the job, but the cost of those nine other dummies which failed to land jobs.

If a \$100 job contains the expense of, say, a \$5 dummy, there is no serious inflation of printing prices, but if that \$100 job contains the expense of ten \$5 dummies or \$50 — half the price of the job — then we have a selling price that must be admitted to be decidedly extravagant.

Extravagant selling methods, some of them established trade customs, have been getting close scrutiny of late. Even the Government has felt the necessity of putting its foot down on "gratuities" and "courtesies," because, when they are handed out to all prospects alike, their total cost makes an unreasonable

*Copyright by Dorrr Kimball.

addition to the price of the goods paid for by a small proportion of those prospects.

The intelligent buyer knows nowadays if he receives cigars, dinners or other "entertainment" from some salesman, not only is their cost added to the bill of goods he buys but all the expense of entertaining four to nine other buyers who didn't buy a single dollar's worth of goods is also added to his bill. No matter how indirect the charge is, it is certain to come out of the buyer's pocket and be figured at five or ten times its cost.

Hence the careful buyer of today prefers to pay for his own cigars and dinners and buy his goods on the basis of production costs unburdened with an expense for entertainment.

The only remedy for the extravagant "free" dummy is to cut out the speculative feature and charge for this service. If each customer pays for his own dummies, those nine speculative dummies that failed to land jobs cease to exist — they die before they are born. What to do with their cost is no longer a problem, for there is no troublesome cost to dispose of.

Some printers assert that the customer will not pay for the dummy, but this is merely a confession that they

do not understand the real situation in all its cost features. Customers are paying for "free" dummies and always have paid for them — and paid for them at the rate of about ten times their cost. When a printer sells a dummy he has merely to point out how he is saving the customer that concealed tenfold dummy charge that he formerly paid, to make good his claim for economy. If he can point out other savings that the dummy will effect he will soon have all his customers buying dummies regularly.

Another reason why a printer should not prepare dummies on speculation is that he can not, under that method, really give his best unbiased judgment as to the details of that job.

He would be thinking too much about making that dummy please the buyer and land his printing order to have his mind free to be thinking about pleasing the buyer's customers and landing their business for him.

The printer should try to please his customers. But, in designing advertising printing, he has to please his customers' customers if the job is to be a success. Even a customer pleased with a preliminary dummy would be a mighty unpleasant customer if the printing based on that dummy should turn out a failure.

YOUR OWN PILLS

BY J. REID HAMMOND



DIRECT advertising," expounds the zestful printer, "is the modern tonic to nourish your business. No waste circulation, sure to get attention, and, if well printed, it is sure to produce flowering results." Thus the printer enthuses about the advantages of mail advertising over other mediums. Inwardly he wears a subtly cynical smile. Blotters, folders, envelope enclosures, house-organs, oh, they're great things — er, that is, for his customers to use.

Why the subtly cynical inward smile? Well, do you know, this printer himself once "fell" for the direct-advertising idea. He read in the trade journals how direct-mail advertising was becoming so popular; how it brought in such enormous volumes of new business; how the customers fairly danced in to order the goods. He pondered on the idea, and built castle upon castle, and visualized his new twenty-story concrete structure going up before him. He had at last discovered the secret, the great secret of building up his business.

He decided to start out with five thousand folders. Copy was the first thing to be prepared. What should

he say? "First page," he reflected egotistically, "my name, of course, and we'll make it big so they won't get in that little shop across the street by mistake. Under it, 'Printer' — no, 'Printing' — no, let's make it 'High-Grade Artistic Printing.' Couldn't beat that. Businesslike, that's what I want. Next, the address and the telephone number. That's plenty for the first page. No use crowding it for I want to get the name large enough.

"Inside: 'We do all kinds of printing.' That doesn't sound right. I have it: 'No job too large, no job too small.' I've seen that before somewhere, so it must be all right. That'll bring 'em. It covers everything. A list of things would be good, too. Column form: 'Letter-heads, window-cards, bill-heads, receipts, business-cards, folders, wedding invitations, enclosures, programs, blotters, menus, all kinds of books, posters, stock certificates, envelopes, greeting-cards, social stationery, brochures (I don't know what a brochure is, but I've seen it somewhere, so I guess it's all right), house-organs, broadsides, visiting-cards, dance tallies, calendars.' There are twenty-three things; quite an imposing collection."

On the third page, his modesty would permit him to say a few words concerning his vast and adequate

equipment. Here he was eloquent. Right on this page was concentrated the originality which was really due to be spread throughout the folder. True, he had a slight tendency to exaggerate; but didn't all printers exaggerate about their "batteries of cylinder presses" and their "hundreds of the latest type-faces"?

For the back, he prepared a number of high-sounding epigrams, such as: "Good printing is the key-note ["Ah, that's a good word"], the key-note of all business endeavor."

As to paper; no use having anything too expensive. He was advertising printing, not paper. A few more details, a delicious floral border for the first page, a well-fed capital N for the second, completed the specifications.

As the complacent printer proudly surveyed the finished folder he majestically proclaimed it a work of art. It hardly seemed that anybody could get around that. To be conservative, at least nine prospects out of every ten would immediately send in a trial order. And look at the small cost; \$6.89 for paper and a little work.

But no! How should he send them out? Postage on five thousand, at 1 cent each, would be — \$50. Never mind, he would send out only a few at a time. It wouldn't do to flood the place with orders anyway. He would need envelopes, too. Unthinkingly, the size of the folder was made such as would fit only rather awkwardly into a standard business envelope. Another thing he just thought of: who should he send the folders to? That was easy. The telephone book was handy. Pick out the large firms; they use lots of printing. On the whole, the project was becoming a little more troublesome and expensive than he had planned. Fear not; the results would more than compensate. Just let the public get their hands on those folders; they would devour their contents rapturously, and pass them along to their friends.

The first lot of one hundred was finally on its way. We skip with haste over the printer's painful dissection of the telephone directory, the tedious addressing of the envelopes, the not unmentionable labor of sticking on the stamps. "Big day to-morrow," reflected the printer, "I suppose that old 'phone of mine'll be ringing its receiver off the hook." The morrow came, but brought no unusual excitement. Not a single new customer made an appearance. Puzzled, and half inclined to hold the postoffice responsible, he prepared and sent off the second hundred. Still no return. This was very strange; another dollar gone off into postage. This man had persistence, however — "dogged determination," as he broadly pronounced it. With renewed effort, he prepared another lot — two hundred this time. He would give direct advertising a fair trial. Again there were no returns. This time he gave it up as a bad job. He had thrown away

more than ten honest dollars, and an infinite amount of trouble and pains. "And just to think," he brooded, "out of all those four hundred prospects, not a single one paid the slightest attention to that alluring folder."

Since that discouraging experience, the printer expounds to his customers, with that inward, subtly cynical smile, that "Direct advertising is the modern tonic to nourish your business. No waste circulation, sure to get attention, and, if it is *well printed*, it is sure to produce flowering results."

These experiences have been exaggerated, purposely, so that the points may be easily seen. As a business policy, a printer must advocate direct advertising. Many printers have felt the honesty of trying the medium themselves. They *have* tried it, and many have tried in vain to induce direct advertising to serve them. Each has not made *all* the mistakes of the printer used for illustration. Each has not done *everything* wrong, but each one who has failed has done *something* wrong. "A chain is no stronger than its weakest link." They were not rewarded for their efforts.

The best way to learn practical points about direct advertising is to originate some and try it out. Study the returns (if there are any). If not satisfactory, look for the trouble just as you would try to locate engine trouble in your automobile. How about the mailing-list? Was the copy written with the mailing-list in mind? Use imagination and common sense. Try to look through the prospect's eye. Having found what you think was wrong, try again, correcting the probable error. Now you have two sets of results to compare scientifically. Keep on trying and comparing results. Before long you will have learned a few actual facts about the possibilities of direct advertising.

You owe it to your customers to look into these things. Even if you try out these tests only in a very small way the results will form interesting data. Pick out a mailing-list of fifty, and do some scientific experimental work. Regard it in the light of a "bureau of research," if you will, for the sole purpose of furnishing information to customers who become interested in advertising returns. On this small scale, of course, do not expect this advertising to pay you *financially* in an adequate way.

When a customer asks for information from a printer who has done this, the printer has some interesting experiences of which to tell. He can give some little points as to why this blotter pulled handsomely, and what "queered" that folder. He can caution his customer against certain snags, and can intelligently guide him in his ideas. *Then* he can *honestly* expound, *without* an inward, subtly cynical smile, that "Direct advertising is the modern tonic to nourish your business. No waste circulation, sure to get attention, and, if *well printed*, it will surely produce flowering results."

LISTENERS AND TALKERS

BY EDGAR WHITE



THE summer of the year the first of the American Expeditionary Forces arrived in France I journeyed to Laclede, Missouri, where General Pershing was born, to learn something of the boyhood characteristics of the American commander. To my repeated interrogatory to one of his old schoolmates about Pershing as a boy the only trait that stood out, as he recalled, was: "Well, he was a good listener."

To an old lady who knew Pershing intimately as a small boy the trait seemed more marked.

"He would sit for hours listening to Captain Hewitt tell stories of the Civil War," she said. "It was a bit remarkable, we thought, that one so young should be interested in listening to old people talk."

General Grant, the silent soldier, was a good listener.

Gardiner Lathrop, chief of the legal staff for the Santa Fe railroad system, who lives in Chicago, was always an attentive listener to whatever his subordinates had to say. I have observed him show the utmost patience in listening to a long recital of some prosy member of a train crew, and in court, while one of the most eloquent of pleaders, he was one of the most careful listeners.

The habit of listening well nearly always accompanies mental activity. I would not like to say that too much talk indicates the reverse, but it is a known principle of anatomy that vocal effort uses physical energy, and that when the physique is weakened the brain does not work brilliantly.

The successful salesman is frequently spoken of as a "good talker," the implication being that by reason of his capacity to talk he sells more goods. In handling articles that are sold from house to house that may be true, but in selling advertising and printing I have found that it pays better to listen than to talk too much. The business man resents being talked into a deal. Once he gets the idea you are trying to make him patronize you by a cleverly worded argument he is on the defensive and says to himself: "He shall not pass."

Where I have had the best results in selling advertising is on worked-out displays, ideas and suggestions that will do their own talking. The customer would always rather see something than hear something. It costs to go to the movies, but you can enjoy a sermon free. Let the man you are trying to sell to do the talking. Answer his questions briefly and con-

fidently, but be content to let his vocal cords have most of the exercise. You're less likely to bore him, and he will think more of you.

Book agents will laugh at this, and talk of their success by mental suggestion. But they don't have to deal with the same people every day like the man who handles printing and advertising.

My plan is never to tell a merchant an anecdote, and to studiously avoid introducing any subject but that of my mission to his store. But I've got all sorts of time to listen to his stories, and whatever he has to say.

We have an exceptionally bright young fellow on our paper, and the boss took a notion to try him out as a reporter.

"He's got the nerve to talk to anybody," commented the boss.

And so he had. The late Senator William J. Stone came to town one day. A United States senator or a governor are the biggest fish we ever catch. The new reporter went over to the hotel to interview the distinguished visitor, known to the old guard then as "Bill" Stone. The thin face of the statesman seemed to encourage loquacity, and the reporter, after introducing himself, went on to tell what he had read about certain measures before the United States Senate, and their possible bearing on the country. Some people would have known the meaning of the cynical expression creeping over the Senator's face, but our reporter saw no danger-signals as he finally asked for some information touching the matters under discussion. Stone's tall form straightened out, and he gave his soft hat a tilt.

"Do you object to being interviewed, Senator?" asked the astonished newsgatherer, seeing his man getting ready to leave.

"Not at all," replied Stone blandly, "but you know so darn much more about these things than I do I'm afraid I can't enlighten you. Good day!"

There was a man with us for a while who was one of the most convincing talkers I had ever heard. He knew every department of the business from press to editorial room — theoretically. With pencil and paper he would draw a diagram, and then deliver an oration of an hour's length to prove it the shortest and most economical way, and when he got through nobody could refute his argument. But when he was put on the job to work out his schemes he never got anywhere — there was always something missing — through no fault of his, mind you — that would prevent them materializing into dazzling successes. After one failure

he would take up something else, and work at it with unimpaired energy until he ran against a wall again. He was so cheerful, so confident, so full of optimistic talk that we all liked him anyhow, but at the same time we felt that his real job was that of a missionary or on a Chautauqua circuit instead of in a prosaic printing-office where results and not theories count.

In bygone days some inspired foreman printed and framed this legend, which remains as a relic of the hand-press and hand-set era: "A still tongue maketh a full stick."

I've often glanced at that ancient sign hanging on the wall over one of the linotypes, and have wondered

how many dollars it has saved for the office during the years it has been giving its silent admonition.

Most of us are inclined to talk too much, because it is easier to talk than to think. But once we get into the habit of thinking constructively we will be less inclined to talk uselessly, and then we will become a really constructive force in the world. The man who invented the art of printing was a thinker rather than a talker, and undoubtedly he was aware of the fact that the greatest blessing he was conferring upon the world was in giving it a means to acquire knowledge without having to listen to those who were "infatuated with the melody of their own voices."

STOP THE LEAKS

BY D. C. HEGARTY

The writer here sets forth some of the leaks that are likely to occur in a printing-plant. Study them carefully, then go over your plant and see how many you find.—Editor.



THIS period of reconstruction, when business is being made over to fit our peace stride, we should not lose sight of some of the good habits acquired by the great war. Uncle Sam needs an invincible business machine fully as much now as he did then.

We should stop every leak and check every loss. It is the little leaks that make big losses. In fact, we are so taken up with the big problems of today that we are very apt to overlook the petty things that eventually weaken our business machines.

The printing-trade and its allied branches are today facing a very serious situation. The cost of material and labor is the highest in its history. This is especially true of labor, and it does not look as if the cost would go down for some time to come. Here is one possible answer: Our labor must be more efficient and it can be through its own superior skill and diligence, through using better tools—that is, better machinery—through superior industrial organization and leadership. Every obstacle to the most effective organization and leadership sets the pointer to lower profits. We can not pay decidedly more for labor unless our labor on the whole is decidedly more efficient. Every handicap to the most efficient application of our labor lessens our chance of maintaining a successful business. It is not all up to labor, however; many employers themselves are at fault. They do not organize their forces and properly plan and manage their work. But worst of all, they fail to jack up their prices. With the proper Standard cost-finding system, every up-to-date printer should know his costs and charge a fair profit.

If the printing-trade and its "allies" are to take their places along with the rest of the "bunch," we must all "fall in," employers and employees alike, and do our best to keep at the head of the line in the great march to reconstruction and success.

Herewith is an outline of some of the leaks and losses that should be watched and checked. Some may appear to be mere trifles, but nevertheless they all have some value.

Buildings, Equipment, Tools, Etc., and Care of Same.

Failure to keep up proper repairs, not having some person who is responsible for upkeep and care of buildings, tools, etc.

Not knowing exact location of fire equipment—lack of fire-drill.

Insufficient convenience for sanitation, drinking-water, etc., bad ventilation and wrong temperature, causing loss of time.

Insufficient lubrication—lack of oil has junked many a machine.

Equipment out of date, doing work by hand when automatic machinery could be used.

Idle equipment, because of not planning the work properly.

Poor arrangement of machinery, allowing vacant places, lack of regular place to keep tools.

Improper lighting, causing bad work. Leaks in water-pipes. Inflammable material lying around on the floor and in the corners.

Burning lights, running water and letting motors run when not needed.

Machinery not running to full capacity or speed.

Management or Supervision.

Hiring incompetent men and too quickly firing a man.

Not planning flow of work so as to keep men and machines supplied.

Not keeping close coöperation between departments — that is, production and selling.

Lack of coöperation between the management and employees.

Lack of records of spoiled work — as to causes and persons responsible.

Improper assignment of tasks — for instance, putting a 70-cent man on work that a 20-cent boy could do as well.

Not having records as to how work is done in each operation and the cost of same.

Not making orders or instructions clear, using verbal instead of written orders.

Poor workmanship, due to careless supervision, not getting confidence of employees by having them come with questions concerning work and thereby eliminating many errors.

Too large or too small advertising appropriations.

Working Force.

Absences caused by some form of dissipation or excessive pleasure over week end.

Transacting personal business during working hours, visiting other departments needlessly.

Neglecting to watch their work, causing inferior workmanship.

Getting to work late and leaving early; lack of loyalty to employer.

Foreman or high-priced men doing work which might be done by subordinates.

Inefficient methods of working, causing waste of materials.

Improper handling of work, allowing it to become spoiled.

Neglecting to report shortage of materials at once, causing delays when needed.

Idling on the job — due to carelessness, laziness, poor ventilation, insufficient amount of work, lack of pride.

Having discontented workmen or trouble makers.

Sales Force.

Lack of courtesy and initiative.

Not properly planning correspondence and visits to customer after inquiries are received.

Lack of proper training of salesmen, covering territory too fast or too slowly.

Large expense accounts, and badly arranged territories, wasting time and money.

Inaccuracy in quoting prices, not knowing costs; lack of interest in goods sold.

Ignorance of customers' needs; failure to keep good will of customers.

Carelessness in personal appearance, creating a poor impression.

Sales Department.

Not keeping in close touch with salesmen.

Not furnishing salesmen with all facts pertaining to good points of product.

Failing to develop fields for product.

Not keeping service to the standard to suit the wishes of the customer.

Uninteresting letters to customers and salesmen.

Lack of testing out different sales methods before operating on large scale.

Inaccuracy in keeping records, and failure to make full use of records.

Careless inspection of orders received.

Failure to observe customer's view-point.

Advertising Department.

Lack of coöperation with sales department in not advertising to help salesmen.

Not doing enough, and using poor judgment in selection of mediums.

Lack of preparation of copy and color schemes. Lack of originality.

Unattractive literature and poor distribution of the same or of advertising matter.

Misrepresentation of the service. Lack of proper records and data.

Failing to get enough publicity as to the special service you have to offer the trade.

Buying and Receiving.

Overstocking and underbuying.

Not getting competitive bids or prices.

Not ordering soon enough to prevent rush express shipments.

Not checking as to specifications and not putting stock in the proper stock-room when received.

Not keeping records of goods received, and not marking bill of lading as to damaged goods.

Buying in small lots or from hand to mouth, instead of getting quantity prices.

Lack of standards as to amount of material required in various departments.

Buying poor-grade material for high-class work.

Not having proper records of express, freight or carriage costs of goods that should be billed to customer.

Insufficient knowledge of values and correct prices.

Buying because of friendship, regardless of cost.

Shipping Department.

Incomplete filling of orders, errors in filling or in directing shipments.

Insufficient packing and bad handling of goods.

Not accurately and carefully routing a shipment.

Demurrage bills, not loading or unloading promptly.

Delay shipments — failure to ship when promised is always detrimental to success. A reputation for prompt delivery is very important and the rule is to watch this on orders to retain the good will of the trade.

Improper or utter lack of labeling — wrong classifications, marking cases incorrectly, etc.

Accounting Department.

Not checking up cost on long runs at once, thereby resulting in a loss that could have been prevented.

Inaccurate or incomplete cost systems and inadequate cost records are due to various things, one being failure to keep them up to date, causing losses by failing to make alteration in cost-sheets to compensate for increase in both raw materials and labor.

Failure to add sufficient overhead charges.

Sometimes the accounting department is not given orders for material and therefore can not figure cost, and much time is lost because they are not able to get the proper information.

Failing to charge every item of labor and material on each job.

Dealing with Customers.

Adopting the policy "Customers are always wrong," instead of "Customers are always right."

Failure to keep promises made to customers as to quality, price and date of shipment.

Failure to send bill of lading and invoice at time of shipment.

Selling concerns with doubtful credit. Giving too long a dating on bills.

Failure to answer correspondence promptly and adjust all fair claims of shortages and other complaints at the proper time.

Lack of standard policy for dealing with trade, which causes a loss of business.

Not exercising care in regard to discounts.

Production.

Bad handling of goods between departments.

Poor system of inspection, allowing goods to go out which are not up to the standard.

Loss of time in not having the work properly planned in advance of execution.

Inferior workmanship — rejected work is waste of the worst kind, and to eliminate this waste will mean a greater production.

Lack of sufficient help in some departments — an unbalanced force.

Not having stock and material on hand by each machine so no time will be lost waiting for stock.

Putting work on high-priced machines when small or cheaper machines could do the work as well.

Not planning the most efficient way to run off in handling a job.

Much time is lost in frequent inventories when a permanent inventory should be kept. Failure to plan and schedule a day's work causes lack of production.

Material.

Poor system of transferring between departments. Loss through lack of standards. Scrapping spoiled materials instead of using on other work. Loss through lack of schedules showing how material is to be utilized with least waste.

Leaving barrels, boxes and containers in scrap-heap at the mercy of the elements instead of collecting and selling them.

Faulty work due to poor material. The cheapest is not always the best.

Goods Themselves.

Poor designing or layout — bad workmanship.

Poor handling of color schemes.

Many times a cheaper grade of material could be substituted without decreasing quality required.

Obsolete styles of type-faces and poor judgment in using type.

Administration.

Lack of adequate records in every department.

Sometimes some of the stenographers and clerks are crowded with work while others do not have enough, showing lack of planning on part of the office manager.

Not keeping records easily accessible — causing much loss of time searching for records that should be available.

Not having equipment to facilitate the work, as card indexes, etc.

THE first idea of method is a progressive transition from one step to another in any course. If in the right course, it will be the true method; if in the wrong, we cannot hope to progress.

— COLERIDGE.

MORE ABOUT WORD FORMS

BY HELEN E. BRENNEMAN



GREAT many articles have been written about word forms in the English language and many have brought out some very good ideas, but as a rule they helped the reader only in the individual case at hand, rather than enabled him to formulate general rules that would govern similar cases and be of assistance when he could not consult a dictionary in a moment.

During my experience as a proofreader I have gathered ideas from different publishing houses here and there, and have assimilated some very good general rules on word form that have helped me a great deal. Although I can not accredit each of them right now, it will suffice to say that some are from the Government Style-Book, some from the University of Chicago Style-Book, and others are rules collected by good, practical proofreaders. They all come from sources that must be considered authoritative.

A recent article in *THE INLAND PRINTER* discussed the form of the possessive of such words as *Bates*, *Dickens*, etc. It indicated that a large number of authorities advocated *Bates'*, *Dickens'*, etc., while many condemned this form in favor of the fuller form of *Bates's*, *Dickens's*, etc. This one instance shows the lack of conventional agreement in matters of this sort, and since there are reputable authorities supporting both forms, the writer need have no fear of going very far wrong whichever form he uses. But as a matter of convenience, and desire to show a little distinction in the use of the two forms, I have adopted a very simple rule, which is to form the possessive of proper names ending in *s* or another sibilant, if monosyllabic, by adding an apostrophe and *s*; if of more than one syllable, by adding an apostrophe alone: Jones's book; Marx's dog; Moses' law; Demosthenes' tale; for appearance's sake, etc.

Many writers and proofreaders clinch with delight any rule or formula that will help them in the matter of hyphenating words. We say that we don't like to see a page sprinkled with hyphens—it does make a cut-up, choppy-looking page—yet sometimes the hyphen is just the thing that is needed to connect two words in order to give them the effect and meaning they should have.

Most of us know that we should hyphenate two or more words, except proper names forming a unity in themselves, combined into one adjective preceding a noun, as: Well-known politician; up-to-date booklet.

But many writers forget that such combinations should not be connected by a hyphen when *following* the noun, as: A politician well known in his neighborhood; the new booklet is strictly up to date.

One more thought in connection with this—do not connect by a hyphen adjectives or participles ending in *-ly*, as: highly recommended stenographer.

Then another rule concerning hyphens which I found especially useful is that as a general thing compounds of "book," "house," "mill," "room," and "shop" should be written as one word, without a hyphen, when the prefixed noun contains only one syllable; should be hyphenated when it contains two, and should be printed as two separate words when it contains three or more: schoolbook; story-book; reference book; bedroom; dining-room; recitation room; boathouse; engine-house; business house.

When a participle is prefixed to a noun and together they form a word whose meaning is different from that which the two words taken separately would convey, they are united by a hyphen: dining-hall; sleeping-porch; walking-stick.

Compounds of "maker," "dealer," and other words denoting occupation should ordinarily be hyphenated: book-dealer; harness-maker.

Compounds of "life" require a hyphen: life-history; life-work (but lifetime).

I do not mean to lay down these rules dogmatically and say that they alone are right, but they do indicate *one* correct way to write these words—they give the writer some definite, simple guides. And since they are approved by authorities which must be considered reliable, the writer or proofreader can not go wrong in following them.

I remember the day that a printer on the floor was given an advertisement to set up which was to be plated and sent abroad to be printed in foreign newspapers. The advertisement featured men's clothing, and when he came to the phrase, "made of all-wool fabrics," the compositor came to me quickly and said, "Do you hyphenate 'all-wool' here?" I told him that I should and explained to him in just a moment how he could tell whether it should be hyphenated or not, and he turned on his heel saying, "Say, that's a pippin! What do I owe you for that?" That printer was very glad to have learned some simple scheme that would enable him to know how to treat such word forms. And I hope that any one who reads this will find as much valuable assistance in these few general guides as I and other proofreaders, printers, and operators have found.



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GEN. JOHN J. PERSHING
COMMANDER-IN-CHIEF OF THE AMERICAN
EXPEDITIONARY FORCES
IN FRANCE

Reproduced from the original drawing
by R. H. Sommer



EDITORIAL

WE wish the writer of the following note, in the *Caxton Magazine* for May, had attached his name to it; it deserves to be about at the top of our roll of honor: "THE INLAND PRINTER (Chicago), commences its sixty-third volume with its April issue, and doesn't show the slightest sign of coming old age. We wonder how many printers there are who, like the writer of this note, possess every number sent out since it was started."

ON the bottom of a printer's calendar we read the following statement: "Dull business is often traced to economy in printers' ink." True, indeed. As we look out over the great field of business we find that the firms which have made the most notable successes are those that have used printers' ink most freely. Emphasize these facts when talking to customers — but first take a dose of your own medicine.

A NEWSPAPER publisher and job-printer in a small town asked a visiting salesman to go with him to the banker and see if he could persuade him to advertise in the newspaper. After the proposition had been presented and various arguments made as to why the banker should advertise his business in the paper, the banker turned to the printer-publisher and asked him why he did not advertise his own business in the paper. No answer was forthcoming, whereupon the banker turned away with the remark: "If your paper is not a good medium for you to advertise in, surely it can not be a good medium for me to advertise in." The argument could not be disputed, and the printer and his salesman friend left without the order. The printer or publisher who would convince other business men of the value of printed advertising must first demonstrate his own faith in it by using it himself.

In our June issue, reference was made to the work of the Philadelphia Club of Printing House Craftsmen, which organization has compiled a catalogue of the books on printing that are to be found in the Free Public Library of Philadelphia, and has also arranged to have catalogues of machinery and supplies for the printing and allied trades placed in the reference room of the library. We have also been advised that twenty-two books on printing have been included in the traveling library of the State of Iowa. This is good work, deserving of commendation. The greatest benefit, naturally, and also the most satisfaction, is derived

from having one's own private library of books on the work he is following. Next to this comes the advantage of securing the books from libraries. Let it be known that they are available and the books will be used to a much greater extent, with benefit to the industry through a wider knowledge and a more intelligent conception of the work of printing, as well as a greater appreciation of the art. It is to be hoped that this work will be extended to other sections of the country and a still greater interest created in reading books about printing.

THE editor enjoyed the privilege of joining with a party of almost ninety printers from Chicago in making a trip to Kalamazoo, Michigan, where a day was spent in visiting the paper-mills in that section. It is unnecessary to state that probably the majority of the printers in the party returned with a far better knowledge of the art of paper-making, and a clearer conception of the problems of the paper manufacturers. Similar trips have been made in other sections of the country and it can not be gainsaid that they are of immense value to the craft, not only from the educational standpoint but because they bring about a closer relationship and a better understanding between those in the different branches. It would be a good thing if more of these trips could be arranged, the printers in a certain section getting together and visiting the larger plants making the machinery or materials which they use. No man can know too much about the materials he uses in his every-day work.

Double Shift or More Equipment — What is Your Opinion?

An editorial in our May issue, under the title "Double Shift or More Equipment?" invited the opinions of our readers on the question of whether it was sound financing or good business to install additional equipment to handle an extra volume of work so that it could be done in the daytime, or put on a night shift so that it may be handled without any substantial increase in the investment, while the overhead on the total business would be correspondingly decreased.

We again bring this question to the attention of our readers, and ask them to refer back to the original editorial in our May issue and let us have their opinions so they may be passed on for the benefit of the trade in general.

The same question has created considerable interest on the other side of the Atlantic, our esteemed friend, the editor of *The Caxton Magazine*, London, referring to our editorial on the first page of his issue for June and inviting the opinion of the *Caxton's* readers. This should give additional interest to the matter, as it will, no doubt, be interesting to compare the opinions of readers in this country with those in England. Let us have your views.

The editor of the *Caxton* attaches some additional comment, which is especially interesting. We quote:

"With us in the United Kingdom the suggestion is not so much a night shift as a day of, say, fourteen hours worked by two shifts — working seven hours each.

"Already, in view of shortened working hours, it is well known that a number of principals and managers of large London and country printing-houses are in America, and others are following, in search of labor-saving and higher-production machinery and appliances, and ideas, for improving output, and they will find plenty of them over there — enough, in fact, to increase the home output by fully fifty per cent if the said machinery and plant are carefully selected and are managed as they are in America, and, what is still more important, if the workers are encouraged, as they are in America, to get the utmost in quality and quantity out of the improved equipment. For instance, it is pretty well known that the Miehle machines in use here seldom or ever attain the output given by the American pressmen, the reason being that across the Atlantic the pressman and his feeder are encouraged by adequate remuneration to 'deliver the goods' — and do it. The larger the output the more profit for the American employer, who can afford to, and does, pay the wages that secure him the increased profit."

Educating the Customer.

In his address before the photoengravers' convention at Buffalo, Frank H. Clark, president of The Eclipse Electrotyping & Engraving Company, referring to the policy adopted by his company in its advertising, said: "We believe in educating the customer, for we have a profound and unshakable theory that the more the customer knows about plate-making the better, the more loyal and the less expensive he is as a customer. It costs less, in errors and make-overs, to do his work. It is executed without delay. It is almost always specially creditable. He likes being taught and becomes a booster for you." He had previously said: "Candor is another of our principles. It means that we make no mystery of our business. There is nothing to be gained in trying to make an inexperienced customer stupefied with awe at the, to him, intricacies of what to us are very simple and commonplace operations."

A wise policy, we should say. There is nothing to be gained by keeping the customer "in the dark" about the processes necessary to the production of his work. Candor instills confidence, and the confidence of its customers is the greatest asset any business institution can have.

Continue the Habit of Saving and Thrift.

We were clipping the coupons from our Liberty Bonds, and while doing so were filled with pride to know that we had been able to do at least a little for our Uncle Sam by loaning some of our hard-earned money — not all of it out of our surplus funds, but a good part of it paid by placing ourselves under obligation to meet the payments as they became due. It was no little satisfaction to be able to turn the coupons in for good cash, as well as to know that the original amount loaned is still intact and will return in full at the expiration of the bonds.

The Liberty Loans are over — and many can look back to those loans as marking their start in the habit of saving regularly a portion of their income. The opportunity for saving, however, has not passed with the loans. We still have the privilege of investing our savings in Thrift and War Savings Stamps, and we should continue to avail ourselves of the advantages offered. As stated in a letter recently received, the United States citizen should "continue the good habit of steady saving, alike for his own benefit and that of business in general, and, so saving, to realize the high investment value, personal and patriotic, of War Savings Stamps."

"No man earns so little that he can not save. No man earns so much that he can afford not to save."

Here is the basis — the sound and sensible basis — on which a reliable bank appeals to its friends, neighbors and patrons. The idea, while not original, is good enough to be analyzed with care. The man who earns little certainly should make a point of saving. He, of all workers, needs some financial reserve on which to fall back in time of stress or distress, a financial anchor to the windward. The frequent argument of "I earn too little to save anything," closely considered, will not hold water. Suppose the small income suddenly were reduced.

The man in easy financial circumstances, on the other hand, certainly can not afford to neglect the habit of steady, systematic saving. He, by the very nature of things, is endowed with serious economic obligation. It is up to him to increase the reserve capital of his country, his nation, his district, to protect in all possible manners the financial future of his family and himself. And, while human life remains normally uncertain and mutable in outworking and conditions, common sense dictates the laying aside as generously as may be while the financial tide flows in.

For savings small and large, regular and recurrent, unparalleled opportunities are open to Americans at present. Governmental securities, safe, sure, profitable, income-bearing, non-depreciable, non-taxable, non-fluctuating, are offered in tempting scope and variety, to say nothing of savings banks, endowment policies and other unquestionable safeguards and investments. And money invested in Governmental securities, in the War Savings Stamps and Thrift Stamps so easily purchased, means money twice saved, really, since its profits accrue to the individual and the Government as well.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Why?

To the Editor:

MEADVILLE, PENNSYLVANIA.

Please publish the following in the next issue of *THE INLAND PRINTER*: Will the typefounders and others selling type to printers please advise why selling prices of type material, etc., remain the same as during the war, when new metal is selling at 4 to 5 cents below war prices and printers are only getting about 10 cents for old type as against 14 cents during the war? Metal way down as compared to last November and prices are still way up.

E. H. SHARTLE.

Discourage Starting Paragraphs With Lower-Case.

To the Editor:

SAN FRANCISCO, CALIFORNIA.

In view of the increasing tendency toward dropping the initial capital to advertising paragraphs, ought not something be done to stop the practice? From the advertiser's point of view the shock to the system attained by new presentment might justify an atrocity even such as this. But it gives any one with half a sense of the fitness of things a slap that sends the esthetic sky-high. However, apart from and beyond this, should not some cognizance be taken of the great number of young people and of newly travelling Americans who are laboring through the mazes of speech and of a new tongue? The school-teacher strives to set the child right, and the advertiser sets him wrong; and the Americanization Board spends time and money making citizens of immigrants who wish to keep up with the parade, while on all sides they see ad appeals that contradict all they are taught in class. I think it is up to printers to discourage habitual use of paragraphs starting off lower-case.

BENJAMIN N. FRYER.

The Labor Shortage.

To the Editor:

NEW YORK.

"What can be done to overcome this difficulty and provide a better supply of competent operators?"

The opinions of readers were asked in the June issue of *THE INLAND PRINTER*; but may I be permitted to go farther and suggest a remedy — or remedies — to help solve the problem of labor shortage in competent linotype operators, discussed by the members of the Inland Daily Press Association last May?

It is true that larger cities pay higher wages and thus obviously draw labor away from the lower paid territory, but it is not true that the smaller cities can not pay good wages.

Employers are fast realizing that competent labor demands full compensation, and that it is a paying investment.

The situation in this town is by no means isolated. Here we have a shortage of operators, ad men and jobmen, including feeders. Last year our local signed a contract in which was included \$24 for night operators. The publishers "kicked like a steer" at such an unreasonable price, but are now offering \$4 above that. The result has been, and still is, an acute labor

shortage. No man should sell his labor for less than it is worth — and it's worth (if he knows he can produce the goods) all he can get — if not here, then elsewhere. So far, so good in an effort to secure competent help in smaller cities.

Now, a word in regard to floormen anxious to become operators, and apprentices, in relation to operators and machinists. The average compositor gets mighty little encouragement from operators when they show a desire to learn the keyboard. The same condition may be found between operators and machinists when it comes to learning anything about the mechanism. If a man thinks that some one else might take his job, then it's up to him to make his labor of real worth so that his employer would rather have him than any one else. If he can not do this, then it's time he got out and let the better man step in. If he is a workman of sterling worth he should help others around him just as he was helped. There are many printers who do not learn the operation of composing-machines on account of the unpleasant conditions made manifest by the selfishness of others.

Come, fellows, loosen up with what you know. Hasn't the war taught us a lesson of lending a helping hand? And we surely will not be losers, for tomorrow is full of hidden treasures.

C. S. E.

PRINTING THE PEACE TREATY.

A correspondent of the Brooklyn (N. Y.) *Standard-Union*, writing from Paris under date of June 26, gives the following interesting account of the printing of the original copy of the peace treaty:

In a little print-shop the task of printing and binding the original copy of "The Treaty of Versailles" is being completed today. The document embodies the result of seven months' labor by statesmen of a score of nations and is said by experts to be the longest of the kind ever printed.

The treaty is to be bound in a brown full Morocco leather cover lined inside with blue silk. The text is printed on white Japan paper, 8½ by 13 inches in size, sewed together with red silk thread. Symbolic of eternal unity, red silk thread will be run through each wax seal that will be affixed beside the signatures of each delegate. Around the text on each page runs a fine red line, setting off the wide white margin and adding greatly to the impressive appearance of the page.

The bound document contains 450 pages, including those left blank for signatures. The text is published in parallel pages of French and English, the French on the left, each version of equal validity and authenticity.

The last type to be set for the "Book" will contain the names of the German delegates who will sign the document that destroys German power. The binding of the book was delayed by the failure of the Germans to transmit the names of their signers. More nations and more individuals will be signatories to the Treaty of Versailles than to any other international document in the history of the world.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

CLOSE on to a thousand members of the London Society of Compositors have been demobilized and returned to the trade within the past six months.

THE Seventh Cost Congress and the annual meeting of the Federation of Master Printers were held at Blackpool, during the last week of May. About four hundred members were present. A. F. Blades was re-elected president of the association.

THE London Master Printers' Association at a general meeting in May passed a resolution (to meet the demands of the unions for an increase of 7½ shillings in the weekly scale) to recommend an increase of 5 shillings per week for adult male members and 3 shillings for women and male juniors, to become effective on the first pay-day in June.

FRANCE.

A WELL-KNOWN French printer, M. Bigo-Daniel, of Lille, who was vice-president of the French Federation of Master Printers, died recently, at the age of eighty-three.

F. THIBAUDEAU, of Paris (4 avenue Reille), announces the publishing of a historic work on printing type, "*La Lettre d'Imprimerie*," giving the origin, development and classification of the various styles of faces that have been used. The work will be issued in two volumes, of four hundred pages each (16 by 22 centimeters in size), and will have over five hundred illustrations. It will be sumptuously gotten up, and will be printed on three classes of paper, Japan, Holland and vellum finish. The prices will be respectively 350, 200 and 60 francs for unbound copies.

DUTCH EAST INDIES.

THE *Dutch East Indian Archipelago*, a commercial paper published in Java, protests against the statement made in the following paragraph, taken from *Export American Industries*: "The Dutch East Indies demand machinery such as was in use in the United States fifty years ago, and this on account of labor conditions in the Dutch East Indies, where printers have no use for fast-running machinery." It retorts that some years ago such might have been the case, but at present the statement is altogether wrong. It cites that the Dutch East Indian Government printing-office at Batavia some years ago introduced modern typesetting machines, as well as other modern devices. The Van Dorp Company at Samarang installed German typesetting machines long ago. Of late fast presses, feeders, folders, linotypes and intertypes have been introduced. The most prominent paper, at Batavia, *Het Nieuw van den Dag*, is now printed on a Duplex flat web press and soon will have eight linotypes in use. Other papers use German presses, but quite a number have Babcock Standard and Optimus presses, with modern folders. "When conditions are normal again, the smaller Dutch East Indian printing works will certainly modernize also, and buy the newest machinery, and not such as was used in America fifty years ago."

GERMANY.

FIFTY German journalists accompanied the delegates to the Peace Conference at Versailles.

It is said that the printing-trade unions of Germany have lost upwards of half their members during the war.

THE paper industry in Germany is now stated to be suffering severely from shortages of wood, coal and rosin. Of the 200,000 workers engaged in this industry in 1913 only 115,000 were male adults. At present it has room for many returning soldiers. During the war the aniline dye industry has evolved new methods of manufacture, which will continue to be of great importance, especially as there is believed to be a vast demand throughout the world for German dyes and printing-ink colors.

BELGIUM.

THE proprietors of the newspapers at Antwerp, whose printers were out on a strike (as noted before in these items), have come to terms with their employees and the papers are again appearing regularly in that city.

It is said that a photoengraver at Brussels, expecting a visit from Germans who were hunting for copper utensils and plates, hit upon the idea of nailing all his copper plates on his walls and covering them with wall-paper. The visitors came and departed somewhat crestfallen, as they were unable to find the copper they expected to discover on his premises.

ITALY.

AT a recent general meeting of the Association of Italian Paper Manufacturers, held at Milan, a report was made of the improvements to be made in the Royal Experimental School for the study of paper and vegetable textiles. The *Industria della Carta* reports that these measures, pushed forward vigorously, are now almost complete. The Ministry of Industry has promised annual contributions for the maintenance of these studies.

NEW ZEALAND.

IN objecting to a decision made in an arbitration court regarding a dispute over wages, the Wellington letterpress printers point out that they have received the lowest increase in wages since the war started.

A PRINTING-TRADES federation for New Zealand is being organized with the object of closer affiliation, to meet the employers on an equal footing, instead of, as at present, presenting diversified interests.

AUSTRALIA.

A PROSPECTUS for 1919 of the Melbourne Technical School, recently come into our hands, shows that it has a full course devoted to printing, covering a three-year term. Certificates will be issued to students completing the course who have been six years at the trade and are over twenty-one years old.

THE finest job of magazine printing done in the South Seas that has come to our notice is *Wimble's Reminder*, the house-organ of F. T. Wimble & Co., of Sydney and Melbourne, who have recently established a typefoundry in connection with their printers' supplies business. With such a fine example of typography to follow, we may expect soon to see better printing done in that part of the world.

INDIA.

A VERY pretentious publication, in size and quality of contents, is *Business*, a monthly magazine devoted to commercial, political and social topics, which is issued by T. H. Campbell-Howes, at Calcutta. Its typographic get-up and presswork are much better than one is used to seeing in East Indian publications, while the articles are uniformly well written and give one a much better impression of life and business in India than most of us have. So far the tenth number has appeared, and appraising at their worth the numbers that have been issued we are led to tender the publisher our best wishes for success in his progressive venture.

ALSACE.

SINCE May 1 the printing-trades of Strasburg are working on the eight-hour day basis.

THE printers' unions of Alsace-Lorraine have been conferring with the French Typographic Federation, with a view to becoming affiliated with it. There seems to be but one thing to hinder, and this is the fact that these unions, which have heretofore been affiliated with the German Typographical Association, have an equity in the assets of their parent organization, this equity being valued at 248,000 marks; a further complication is that the mark, which before the war was valued at 1.25 francs, is now valued at but 50 centimes.

Collectanea Typographica

By HENRY LEWIS BULLEN

Behold the whole huge earth sent to me hebdomadally in a brown paper wrapper!—Lowell, "Biglow Papers," 1819-1891

Paper and Ink.

The firms that are thrifty and famous,
With their pulley-wheels spinning success,
Their names, they are ever before us,
Their progress is due to the press
Which keeps up their fine reputation.
They thank us — perhaps — I don't think!
But they all advertise,
For they quite realize
The importance of PAPER AND INK.

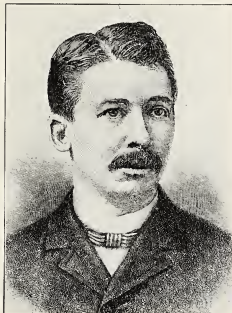
The tradesman looks downcast and broody,
His assistants are standing around;
He tells them the outlook is gloomy,
Reliable means must be found
To retrieve both their good-will and losses.
To do so is simple — just think!
To promote enterprise
They must advertise —
It's a question of PAPER AND INK.

Our College, we know, is the cradle
Of knowledge, of wisdom, and fame;
They dish science up with a ladle,
Mathematics is served up the same.
But what they expect of the printer
Gives me every reason to think
Learned men with degree
Would be quite up a tree
If it wasn't for PAPER AND INK.
— *Elton, in The Falcon.*

H. C. L. in 1721.

THIS is to inform my Friends and Customers that on Saturday next the Newspaper will be sold for a Penny, and to be continued at that price; but advertisements will still be taken gratis, as formerly. The reason of my Rising to a Penny is, because the Number I print is too Prodigiously Great to be given away any longer; and I hope None of my Customers will think it dear at a Penny, since they shall have the best Intelligence, besides Other Diversions. — *Norwich (Conn.) Gazette, 1721.*

THE time is coming when every employing printer will be required by law to belong to an organization of his trade and be subject to its discipline. Better volunteer now than be drafted eventually.



Joel Chandler Harris, Printer.

Born, 1840, died, 1908; printer, journalist, author. Creator of "Uncle Remus," "Brer Rabbit" and the "Tar Baby," and precociously a good man.

Joel Chandler Harris, Printer.

THE creator of "Uncle Remus" and "Brer Rabbit" first was drawn toward literary expression in a country printing-office. Had Joel Chandler Harris been apprenticed to a carpenter instead of a printer, America would have been deprived of one of its most popular characteristic and best-beloved authors. He was born in Eatonton, Georgia, December 9, 1840. Deserted in his infancy by his father, his mother resumed her maiden name of Harris. She maintained herself and son by working as a seamstress. The boy went to a dame's school.

When young Harris was less than fourteen years of age he answered the advertisement of a printer who wanted a boy to learn printing. A weekly paper, *Countryman*, was edited, printed and published on a plantation nine miles from Eatonton. It had some celebrity. Its owner operated his plantation, manufactured wool hats, and aspired to literary eminence. The circulation of the *Countryman* reached as high as 2,000.

In an autobiographical article "Uncle Remus" tells us that the printing office

... was a small affair; the types were old and worn, and the hand press — a No. 2 Washington — had seen considerable service. But it was all new to Joe, and the fact that he was to become a part of the machinery aroused in his mind the most delightful sensations. He quickly mastered the boxes of the printer's case, and before many days was able to set type swiftly enough to be of considerable assistance to Mr. Snelson, who was foreman, compositor and pressman.

It was a lonely place for a boy, but our young printer profited by it. In after years he found the experience profitable.

What some people call loneliness was to me a great blessing, and the printer's trade was in the nature of a liberal education; and, as if that was not enough, Mr. Turner (the planter-editor) had a large private library, containing all of the best books. It was especially rich in the various departments of English literature, and it would have been the most wonderful thing in the world if, with nothing to do but set a column or so of type each day, I had failed to take advantage of the library with its remarkable assortment of good books.

Here, also, he was brought in contact with the negroes in the slave quarters. They were well treated and happy, and full of legends and hymns and songs. He became grounded in their dialect — no other man more so — and treasured their sayings and peculiarities. In the third year of the apprenticeship young Harris, age sixteen, submitted a contribution. It was rejected, but with good advice and encouragement, and presently some of his effusions were printed. At that time his fancy was the reverse of humorous — rather tragic, in fact. One of his earliest printed essays is on "Death." Others were, "Allie Graham, or the Broken Heart," and "The Bandit King," with his lair in the Apennines! The Civil War was on and young Harris turned to obituaries. One of these commences: "The angels of heaven have recorded another one dead of murder committed by the minions of Abe Lincoln." He also wrote (but did not print) a play, with the title of "Butler, the Beast." All crude and boyish, but showing his ambition.

In 1865 the *Countryman* ceased. Harris, at the age of seventeen, thought

himself a full-fledged printer and he "accepted" a "sit" in the composing-room of the *Macon Telegraph*. Here he joined Typographic Union, No. 84, on a Sunday afternoon. In his spare time he continued to send contributions broadcast to various periodicals, well satisfied if once in a while one was printed. One of these procured him a position in New Orleans as assistant to the editor of the *Crescent Monthly*. He did not tarry long in New Orleans. His next employment was on the *Monroe Advertiser*. Of this he wrote:

I set all the type, pulled the press, kept the books, swept the floor, and wrapped the papers for mailing; my mechanical, accounting and menial duties being concealed from the vulgar hilarity of the world outside of Forsyth by the honorable and impressive title of "Editor."

On the *Advertiser* Harris developed his talent as a paragraphist. His comments were copied throughout Georgia. A fellow workman of that period tells us that Harris was noticeably diligent in business and "the fastest pressman on a hand-press that I ever saw." In 1870 the young paragrapher, etc., was surprised with an offer of a position as an editorial writer on the influential *Savannah Morning News*. One of his future friends describes Harris' introduction to his first purely journalistic position:

I shall never forget the first night Colonel Estill brought Joe Harris up into the composing-room and sanctum and introduced him to us all. We thought at the time he was the greenest, awkkiest-looking specimen of humanity our eyes ever rested upon. He was small of stature, red-haired, freckle-faced, and looked like a typical backwoods country youth.

He quite soon added outward polish to the inward brightness which assiduous reading and study had cultivated. As a printer he disappeared from history, to enter upon that journalistic and literary career which all well-read Americans wot well of. That career we shall not trace, limiting ourselves to the pleasure of recording that Joel Chandler Harris acquired the love of his countrymen. He was exceedingly modest, a man of the highest principles, received unusual honors, and deserved them. Some of his glory is reflected upon the occupation which gave him that opportunity, which the poverty of his boyhood would have denied to him. It is a glorious occupation, especially to the worthy ambitious.

THE best service an employing printer can do to printing is to select a superior kind of boys to learn the art and craft, and then make it his duty to encourage and advance the well-selected apprentices. How many employing printers are doing this foresightful service? Selfishness in this respect very generally prevails, though unselfishness profits more in pocket and in soul.

Pride of Printers.

SAID Ben Franklin: "Pride that dines on vanity, sups on contempt." Vanity shows the things it has accumulated by purchase. Vanity prides itself on the painting it has bought; the painter prides himself on the painting he has



L'Art Typographique.

Charming frontispiece of Fournier's *Manuel Typographique*, Vol. I., printed in Paris in 1764.

In the foreground printing is represented, with typefounding in the rear. Fournier's *Manuel of Typography* deals authoritatively with the history and practice of typefounding. A great deal of what we know of the history of typefounding has its source in these two beautiful volumes. Fournier's father was the successor of Garamond, who was the first to make typefounding a separate business. Fournier invented the point system of type bodies. The most efficient practical typefounder of his period, he wrote several books about printing, and all of them were printed beautifully. Our reproduction is reduced in size.

wrought. One is the shallow pride of acquisition, the other the rightful pride of accomplishment. We visit a score of printing-houses, and in nineteen we are shown the machinery; in the twentieth we are shown the thing the house produces—the printing. If machinery makes a printing-house great, the visitor reflects that the inventors and makers of the machines deserve all the honors. Machinery is necessary, of course. Its task is to duplicate the work of human minds and hands. The product of the machines is completed, if it is printing, when the final proofs are approved! What follows on presses, folders, stitchers and cutters, is duplication of the creation of some person or persons. More important than the machinery are the human factors in a printing-house. They should have the first consideration. For

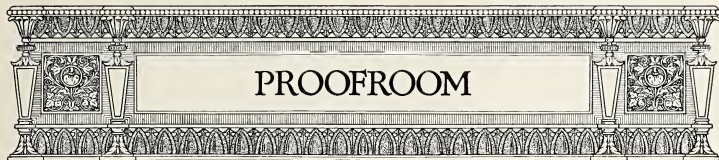
about one century the machine has been put above the man in the printing industry. The result was ruinous. The quality of printing, as well as the dignity and profits of printing, depends chiefly upon the men behind the machines. The future of printing depends more upon the boys and men who are coming into it than upon machinery. It is the employing printer's job to perfect the human factor in the industry. If he does his part, the machine-makers will do the rest, and printers may then seek to impress prospective customers more by the superiority of their work than by the facilities for duplicating the work.

A Book to Buy—I.

A History of the Old English Letter Foundries, with Notes, Historical and Bibliographical, on the Rise and Progress of English Typography, by Talbot Baines Reed, London, 1887; 4to, pp. xiv, 379, with illustrations, portraits, facsimiles; handsomely printed.

REED was a typefounder, proprietor of the typefoundry of Sir Charles Reed & Sons, London, which was established, in 1768, by Thomas Cottrell, an apprentice of William Caslon I. On the death of Talbot Baines Reed, the typefoundry was sold to Stephenson & Blake. Talbot Baines Reed was the author of several popular books for juveniles, and was one of the founders and first secretary of the London Bibliographical Society, which has done more than any other society to stimulate an interest in the history of printing. His history of English letter foundries is the work of many years of research. The facts are presented in an interesting manner. The bibliographies, of original compilation, are indispensable to those who are forming a library of books about printing. The book is out of print, but copies will be readily found by any reliable dealer in rare books. To those who are not in touch with such a dealer, we recommend C. E. Goodspeed, 5 Park street, Boston, Massachusetts.

THE young printers who expect to learn printing and advance in it with no more mental effort than that by which a rock gathers moss, will not amount to much and never will be a credit to printing. To advance physically one must exercise the muscles. To advance mentally one must exercise the brain, and this can only be done by acquisition of accurate knowledge, and by reflection and cultivation of ideas. Books furnish the exercise ground of the brain. All the better if the books relate to printing. Printing has an extensive literature. Printing is basically a book art. Printing is an inspiring art.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

An Abbreviation.

T. P., St. Paul, Nebraska, writes: "We wish to know the correct abbreviation of Saints in the following lodge title: 'St. Peter and Paul's Council.' One officer of the lodge writes it 'Sts. Peter and Paul's' and another 'Ss. Peter and Paul's.' We prefer it as we have first written it, maintaining that the possessive of Paul's obviates the necessity of pluralizing St., but we are not sure of our ground."

Answer.—This is one of the numerous matters as to which nobody can say that one way is correct and no other is right. But every one should, as far as possible, base his opinion on sound reason, unless there is a settled usage which he is satisfied to accept without argument. In this case there is no such settled usage, and each of the two officers mentioned might be able to support his choice strongly. Only one means of decision seems plausible, namely acceptance of the official recorded form of the name. Probably the difference between the two officers shows mere idiosyncrasy, without thought of settled form. As a matter of reason only, my opinion is that "Sts." is the preferable form. I can not find any plausibility in the idea that the possessive obviates the need of pluralizing, for St. Peter and St. Paul are two in number whether possessive or not. In printing anything ordered for the lodge, I should follow copy, unless the name appeared both ways, when I should query it to the customer and abide by his decision.

Various Moot Questions.

M. C. D., Fairfield, Illinois, asks me the following questions, on most if not all of which opinions differ, though I think my answers show the best way.

1.—In "A party was held at Frank Davis's house yesterday" is Davis's correct, or should it be Davis'?

2.—The title on the front page of the paper is "Wayne County Examiner." In the news columns should it be "The Wayne County Examiner," or should "the" be down?

3.—A Mayor's proclamation was quoted on a handbill with his signature. Would it be right to quote the signature as follows:

"Mayor Smith,
"Fairfield, Illinois?"

Or should the quotes be left off in front of Mayor or Fairfield?

4.—The following sentence is from an ad.: "Runabout, Touring Car, Coupé, Sedan, (the latter two have enclosed bodies), and the Truck Chassis have really become a part and parcel of human life." Is the comma necessary after Sedan, and is "latter two" or "two latter" correct, or are they both correct?

Answer.—I have numbered these questions so as to separate them clearly. They might properly be included under a general answer that some authorities decide one way and others directly opposite; but each question deserves its own separate consideration, and even more than it can receive here would be needed for really exhaustive answer.

1.—Possessives like the one in question are correctly written with the added letter — Davis's, James's, Charles's, Adams's, Watkins's, etc. Such is my emphatic personal opinion. Such, moreover, is the decision of the most reputed grammarians, one of whom, Gould Brown, speaks of another grammarian as "a critic who, I think, has not yet learned to write or speak the possessive case of his own name properly." This other was Oliver B. Peirce, who called his work "Peirce' Grammar." Both of these men are of a time long past, but Brown's work is even yet authoritative, and most present textbooks prescribe the same forms. Some grammarians decide against these, as we have seen that Peirce did long ago, and it has become even more common than it was then to use Davis', James', etc. Among the people who prefer to omit the letter we should probably find stronger assertion of correctness for the short form by actual count than that among the supporters of what I shall venture to call the truly correct form. Proper practice by proofreaders is simply to obey orders when those in authority express a preference, even if the readers think the chosen form is wrong.

2.—The style of setting the title of a paper or magazine is purely a matter of the style of the office. A very frequent choice is THE WAYNE COUNTY EXAMINER, including the article. But it is optional.

3.—When quotation-marks are used at all for such matter, it is common to have beginning marks at each paragraph, including each line of the signature. I think a better style, where possible, would be to use smaller type without any quotation.

4.—The comma mentioned is not only unnecessary, but is actually wrong, especially when a comma is used after the parenthesis. In the antiquated style of punctuation, now practically obsolete, the two commas were used, but the second preceded the closing curve. According to the pointing now almost if not quite universal, the use of the two commas as quoted constitutes a use of the two equivalent to putting the two together in the place of one. I, however, have ceased worrying in my personal work over such absurdities in other people's matter, since the main desideratum nowadays is to make corrections as few as possible, and nearly all operators persistently follow copy literally. Since some writers will not or can not use commas sensibly, their nonsensical use is sure to appear on the proofs, and proofreaders leave them uncorrected even when they know them to be wrong, to keep correction down. As to "the two latter" and "the latter two," they are both correct; that is, some authors find in favor of one, and some favor the other. In the sentence quoted, "the latter two" seems better to me. I should leave the sentence as written, considering it a matter beyond my province. If I wrote such a sentence, which I think I would not do, I should expect a proofreader to leave it as written, though if he did not think it right I should thank him for querying it, but not for changing it.

AMERICAN PRINTERS IN FRANCE ARE GOING BACK TO SCHOOL.*

BY JOHN J. FULLER.



IF in America it were possible to go across the continent and grab a handful of Kansas, Colorado, Idaho and Oregon editors, proceed down in the general direction of the Mexican border and gather a few more, cross the Gulf States and gather another dozen or so, season them all with a few from New York, Pennsylvania and the New England States, and then put the whole bunch together and hold them together for three months in one town, it is probably safe to say that after the first few nights of "toddlies" and "penny-ante," serious consideration of many printers' problems would be undertaken and—solved right then and there.

In France has just come into existence a gigantic military university. It had for its original purpose the training of soldiers to take up their positions in life about where they left off. It was a good idea and as far as the university is concerned it is being rapidly carried out. Americans, however, do not organize anything without first having the way duly paved by newspapers, and seldom do we consider a university of first rank, nowadays, without a college of journalism. Here at Beaune was conceived the American Expeditionary Forces University—and with it a college of journalism.

I was in the German outpost country when the official order which established the university was first published. Several of us held a party that night and I decided to slip into the back door of the college of journalism and brush off a little of the rough stuff we had been accumulating during the past couple of years. On the way down I slipped into a seat with a little machine-gun corporal. After swapping the usual line of "dope" on divisions and division insignia, I led off with a little feeler on the possibility of getting the boys together for a newspaper down in the school (if we ever arrived at Beaune—we had been on the way three days already).

Did the "Corp." come back?—you ought to have seen that boy put over the printer barrage. He had hit every shop from Bangor to Portland. He knew 'em all.

After a five minutes' review of the printing game he stopped to reach for a quid of the old weed and I managed to edge in a question as to what he wanted to study at Beaune.

"Why," he said, "by gosh, I'm going down and see how a professor teaches the printin' business. But, I'm not going to say nothin'—jest kinda look on wise like—you know."

Obviously I was not to put anything over. Some one else was playing my game.

I have been at Beaune a month. The university and its college of journalism is a month old. If I had any idea a month ago that this was to be a college of beginners I have a right to an entirely different opinion now. If a congress of journalists had been called from every corner of the American Expeditionary Forces there might possibly be a few more than are carried on the rolls at Beaune now, but they would be no more representative, as a typical "bunch" of regular printers, than the printers we have here. The registration for classes in the various and varied subjects of the college is close to five hundred at the present time.

*NOTE.—We have read considerable about the great military university established in France by our Government for the purpose of giving our boys intensive training in various occupations. This article, written by John J. Fuller, sales representative of the Roycroft Shops, East Aurora, New York, throws an interesting side-light on the branch of the university devoted to printing and newspaper work. It was written in France and mailed to us early in April, but was somewhat delayed. At the time it was written Mr. Fuller was with the Eleventh Provisional Regiment, American Expeditionary Forces University. Formerly he was Regimental Sergeant-Major with the Administrative Section of the First Division.—Editor.

Heading the college is Dr. M. M. Fogg, Professor of Rhetoric, in charge of news writing and journalism in the University of Nebraska. To the credit of the good doctor it may be said that he has used very few professional teachers in the planning of his courses, all of which are of a distinctly practical nature.

Assisting the director is Capt. Archie K. Rupert, who, before the border trouble, was on the editorial desks of the *Kansas City Star* and *Kansas City Journal*.

The composition of the rest of the corps of instructors includes Waldo Arnold, night news editor of the *Milwaukee Journal*; Herbert M. Davidson, *Kansas City Star*; Fred W. Beckman, *Council Bluffs Nonpareil*; Capt. Lauren Foreman, of the *Atlanta Constitution*; Capt. H. D. Graham, of the *Lexington (Ky.) Leader and Herald*; Jos. Pekar, of the *Ord (Neb.) Journal*; Winthrop Williams, of the *Philadelphia Evening Ledger*; Guy D. Wilson, of the *Fort Worth (Tex.) Record*, and Stewart M. Emery, of the *New York Herald*.

Nathaniel W. Barnes, the assistant professor of business administration in the School of Commerce and Administration in the University of Chicago, is the one notable exception to the rule that teachers should be practical men. Professor Barnes handles a big class in advertising copy—probably one of the best and largest attended of any in the college. This is likewise the most cosmopolitan of the groups. Here the job-printers and the newspaper men come together. The professor occasionally rides on ticklish ground. The other day he exhibited a beautiful piece of advertising copy—"I am the Printing Press," the one that "Bob" Davis wrote for Hoe. It developed that Bob's secretary was in the house and exhibited some doubts as to the origin of the piece, which caused the professor to dig out all of the information he could on the work and explain his case. This man now feels that it was worth a trip down here just to find out what his "boss" is writing.

The old price question had its inning a short time ago in a class devoted to news writing. A member of the class who had been associated with Southern papers offered the information that a good newspaper man should, in the average town of 25,000, command a salary of at least \$2,500 per year. Of course this sounded like a good appetizer (it may sound good to some of the boys in the States). However, this morsel did not sound so good when the editor of an Oregon country weekly in a town of five hundred stood up and said that he made \$3,500 the year before he came into the army. He added, too, that he drove a Franklin car and was well satisfied with the profession. It looked for a few minutes as if printing prices were somewhere near where they should be, at least in some places in the United States.

Alongside the College of Journalism is the College of Business, where a good number of the boys in the printing game are studying problems of business organization and accounting. Some of these men are, of course, getting their first glimpse of the possibilities in the printing business, but by far the most of the men registered are out of the large and small job and news plants of the country. An after-class conference of thirty minutes among men who are really up against the practical problems of the business is not an uncommon thing, it is more or less becoming an established custom.

Here at Beaune, then, is your ideal conference of printers thrown together for three months' intensive study of the problems, the methods and the field for the development of the printing and publishing business. I do not know how many of these men will find their way back to your town or mine. I am sure that we will need several of them in our business at East Aurora. I expect to have them there. If, during the next few months, one of these boys finds his way to your town—hire him. He may have wrinkles that you will have to iron out. He may have some radical ideas. He will be a printer with a vision—a vision of better organization, better methods and more money in the printing business. Take him on.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Operator Breaks Glass.

A country publisher writes to the effect that his operator has broken two assembler-entrance glasses in three weeks on his machine. Owing to the high cost of glass he wishes to know what we would advise.

Answer.—Of course, there is no excuse for breaking the glass; but, as accidents will happen, we would suggest that the metal substitute for the assembler-entrance glass be secured the next time the glass breaks. You will not have to replace it in the future for any cause.

Spacebands at Ends of Lines.

A printing contractor for the State of Missouri writes as follows, enclosing a specimen of tabular composition: "In your March issue (page 675) we noticed a reply to the inquiry of an Illinois publisher in regard to spacebands at the ends of lines, and we think this has been our difficulty in the use of Lino-Tabler matrices at ends of lines, as there is a slight tendency for them to become clogged with metal on the recasts."

Answer.—The state report specimen is a splendid example of linotype tabular work, and we do not think that the use of Lino-Tabler matrices at the ends of lines necessarily caused the lug slots to become clogged with metal. We think you will find it best, except in tabular matter with deep box headings, to avoid placing the tabler lugs on ends of slugs, using a type-high rule in such places. Dipping the matrices into the molten metal pot and, when sufficiently heated, dropping them sharply on the floor, usually clears the lug slots of metal and this practice is preferable to picking the slots with a pointed instrument, which is likely to damage the edges of slot.

Linotype Composition Prices Are Rising.

The following extracts from the price-list of the Trade Composition Association of Chicago show a substantial increase over prewar rates:

Ems	6-pt. or under	7-pt. or over
1,000 or less.....	Minimum \$1.35	\$1.65
1,100 to 2,000.....	Minimum 1.60	2.20
2,100 to 3,000.....	Minimum 2.45	2.75
3,100 to 4,000.....	Minimum 3.00	3.25
4,100 to 5,000.....	Minimum 3.50	3.00
5,100 to 12,000.....	Per M Ems .80	.85
12,100 to 30,000.....	Per M Ems .70	.75
30,100 to 50,000.....	Per M Ems .65	.70
50,100 and over.....	Per M Ems .60	.65

Extra price for composition as follows:

1.—Price and one-half (charge three lines for two)—(a) Leader work with only one justification. (b) Lines quadded out in center, type lining up at ends. (c) Matter set over 30 picas wide (butted slug). (See Rule 3.) (d) Matter where lines are centered. (e) Matter set all in italics, black face or caps.

2.—Double price (charge two lines for one)—(a) Tabular and other matter requiring more than one justification. (b) Lines containing black face, italics, caps and small caps or caps. (c) Running heads with folios, and captions under cuts. (d) Counted lines to run around or between cuts,

initial letters, etc., or any counted lines for any purpose, to be measured full width of job. (e) Lines over 30 picas ems wide (butted slug) which contain italics, black face or caps. (See Rule 3.) (f) Matter where lines are centered set all in black face, italics, or caps.

3.—Objectionable matter (\$3.30 per hour) applies to following:

(a) Matter set all in small caps, or caps and small caps. (b) Matter over 30 picas ems wide (butted slug), set all in small caps or caps and small caps. (See Rule 3.) (c) Box heads or captions over tabular matter. (d) Matter running line for line. (e) Centered lines over 30 picas ems wide (butted slug).

Butted slug (over 30 picas ems) will be charged as follows:

1.—Price and one-half (charge three lines for two)—(a) Roman face straight matter.

2.—Double price (charge two lines for one)—(a) Tabular matter or other matter requiring more than one justification. (b) For every line containing caps, italics or bold face. (c) Matter set all in caps, italics or bold face.

Alterations or changes from copy, \$3.30 per machine hour, minimum 75 cents. Modern foreign language matter—double price (charge two lines for one). Linotype border, 40 cents per pound, including metal; minimum charge, \$1.

Monotype composition rates are quoted as follows: Key-board rate per hour, \$2.50. Caster rate per hour, \$2.50. Monotype rate per hour, \$4.

The following is quoted from a price-list issued by W. B. Snyder, trade composition, Battle Creek, Michigan, which follows Chicago rules very closely:

TYPE MEASUREMENT: Minimum line measure 20 ems of type in which it is set and a fraction of an em will be figured as an em; running measurement will be determined by face measure and not number of lines. (1) Matter containing broken measures will all be measured according to longest line. (2) Type larger than ten-point will be measured as ten-point, and charged at ten-point price. (3) Lead matter will be measured according to the face. Example—eight-point on ten-point body, measured as eight-point. (4) An extra charge on basis of hand time work will be made for assembling on galleys two or more faces or sizes of type, heads, etc. (5) All counted lines, whether to run around cuts, initial letters, etc., or between cuts, or counted for any other purpose, will be charged two lines for one, and measured full width of job. (6) Fifty ems will be charged for each character inserted by hand (fractions, accents, signs, braces, etc.).

Chicago composition houses have adopted a radical change in regard to metal, the effect of which will probably be that outstanding metal will be returned promptly and the shrinkage in metal stocks will be abated. The rule reads: All metal will be billed at 20 cents per pound, and must be paid for at the time composition is paid for. Metal will be redeemed at the rate billed at any time within thirty days after first of month following date of invoice.

Drossage of Metal Is Heavy.

A Minnesota publisher writes, enclosing slug and sample of dross: "We are writing you at the suggestion of a printing machinery salesman. We wish to inquire what is the best way to bring our linotype metal back to standard. It appears that our man, in melting up the metal, skims off the cream of the ingredients. How can we remedy this matter? Under another cover you will find a slug and a sample of dross. You will observe that the slug is quite spongy and the dross appears to carry considerable metal. Any advice will be appreciated."

Answer.—You will be able to save some of the metal from the dust, or oxid, by using sheep-tallow or common suet in the metal. If you melt up but a small amount of metal at a time, say, for example, 250 pounds, add about one-half pound of tallow, suet or ham trimmings secured from a butcher. Stir in well with a wood paddle. Naturally it will cause quite a smoke and smell. When the grease is burned off, the dross should not carry much metal. While skimming off the dust it may be thrown into a screen and be shaken down, which should save still more of the metal. During this latter operation have mouth and nostrils protected with a gauze respirator to prevent inhalation of lead-dust. When pouring off the metal stir it well. Send a sample pig to your metal dealer, together with a statement of the amount of available metal, in pounds, on hand. At your request he will send you toning metal, with directions for use, if, on examination of your sample, he considers it necessary. The slug is unusually spongy. This condition, however, may be in no way related to the condition of your metal. Slugs of that character are produced where casting mechanism is not up to proper standard, or where the temperature is maintained above normal. As plunger descends, observe whether metal appears to boil up around the plunger-rod. If it exhibits any disturbance on the surface of the metal at casting time it suggests the need of a new plunger. Secure an accurate inside measurement of pot well and order an oversize plunger to correspond. These plungers may be had .005 and .010 inch oversize, as required. When a suitable new plunger is installed it will doubtless remedy the trouble.

TIME-SAVING PRINTING.

BY HENRY LEWIS BULLEN.



HAT merchandise is more time-saving than printing? The printer is continually solicited to buy things, the chief merit of which is that they save his wage-time; and, to do the printer justice, he is properly susceptible to that kind of value. But when he sells his own product, who ever heard a printer urge as an offset to a fair price the fact that the printed work saves the buyer a tremendous amount of time?

Print a man one thousand bill-heads; consider how much time and wages the printed lines save the man—could the man write them in ten thousand minutes? One thousand minutes are sixteen and two-thirds hours! Could the man write them, and supply the paper himself, for as little as 1 cent apiece? What did you charge for one thousand bill-heads? Who had the best of the bargain?

The seller of printing talks quality, style and quick delivery. If he does not talk time-saving as an item of value, the proposal is brought to a basis of paper, ink and labor cost, and the buyer will be keen in proportion to his failure to realize the chief value to him in the purchase. The seller, therefore, should always keep the time-saving value in the mind of the buyer.

Now, if in such simple things as bill-heads and receipts, the time-saving value of printing is so easily demonstrated, is there not a greater opportunity when the printing has to do with advertising? Take a mere sales circular; a thousand of them may be delivered with certainty to a thousand prospective buyers in as many minutes as days would be required if the visits were made by salesmen. The chief value of the circular to the purchaser is in the time it saves—a time that has a high cost. There is also the value which is in the reduction of selling costs. Sales by direct advertising have the lowest selling costs. These factors of value are inherent in all printing—one's competitor's as well as one's own printing. Do not neglect them on that account, while you talk of other factors which you believe make your printing worth more or as much as your competitor's.

We suppose that the time-saving and low-selling-cost values of printing are not brought to the buyer's notice because they offer no exclusive advantage to the seller, who knows that all his competitors can make a similar demonstration. The same reasoning would prevent the sellers of two race horses of equal speed from mentioning the records of the animals; they would confine themselves to color, age, temper and style, in each of which points one buyer might have an advantage over the other. That is not the way race horses are sold. The printer should never allow his customers to forget the time-saving and low-cost-of-selling values of printing. If a printer is the first to convince a buyer of the importance of these values he will certainly have a personal advantage; but apart from that, a wide-spread education of buyers in these values will have the effect of making it easier to get good prices for printing and *will increase the demand for printing.*

We have for years advocated collective advertising for the general benefit of the industry. A few months ago a large group of advertising agents shared the expense of a series of full-page advertisements in many of the leading newspapers. Undoubtedly that able campaign benefited advertising agents who were not mentioned in the advertisements, but the probabilities are that most of the merchants and manufacturers who were induced to commence or enlarge advertising campaigns placed their orders with one of the agencies mentioned in the collective advertisement. It requires breadth of vision to pay one's share of the cost of a collective advertisement. The printers in any large city would find it profitable to one and all to advertise in a striking manner with some frequency in the daily newspapers the time-saving and low-selling-cost values of printed salesmanship. The printer who would refuse such a campaign because all the printers in the city would not support it would come under the suspicion of lacking broad vision, if he had no other reasons.

The United Typothetæ of America has been doing some collective advertising for the general benefit of printing. The idea is good; but somehow we have gathered the impression that the intent of the advertising in periodicals was more to impress printers than to increase the output of printing. There is no reason why a buyer of printing should be interested in the United Typothetæ of America. There is a probability that if he hears much about the United Typothetæ of America he will become suspicious of its motives. Business concerns do not usually combine in the interests of the buyer. What the buyer is interested in is what direct advertising will do for him. The obvious way to show him what printing will do for him is to tell him what printing has done for others. Tell him the story of the various mail-order houses, great and small. There are thousands of prosperous manufacturers and merchants who depend entirely upon printed salesmanship to market their goods. Tell the public how these firms have made direct advertising profitable. Give facts and figures, and avoid glittering generalities. Advertising that does not promise a decided advantage to the buyer from his point of view is ineffective.

Printing is an industry capable of immense expansion by means of advertising, both direct and in local newspapers. We do not favor a national campaign, because the beneficiaries are scattered too widely. Collective advertising or individual advertising in cities and States can be made interesting and alluring to every one who wants a wider market. No man can prepare compelling copy for a campaign to increase the printers' output unless he personally realizes that there is no outlay a merchant or manufacturer can make that will bring him more profitable and permanent returns than printed salesmanship. As an ex-advertising manager we can think of no more fascinating subject than the money-making power of printed salesmanship, nor one which lends itself more readily to indisputable demonstration.

to problems in printing, while the banker does not "guess." He uses a book that gives the proper answers — and there the "guess" is all left out.

Several times I have referred to the printer or estimator who considers himself quite superior to ordinary mortals, and

this is pulled on me I can only feel disgust, as, having figured many hundreds of tables, and examined thousands of records, I know that no man can possibly *know* so much. And the more tables I figure the less I feel that I know about anything connected with printing. Instead of just knowing, I put the

COST OF IMPRESSIONS AT 80c. PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	80	100	80	80	80	80	80
250	25	20	16	14	12	10	09
500	50	40	32	27	23	20	16
750	75	60	48	41	35	30	27
1,000	100	80	64	54	46	40	36
1,250	150	120	96	80	69	60	54
1,500	200	160	128	107	92	80	72
1,750	250	200	160	134	115	100	90
2,000	300	240	192	160	138	120	108
2,250	350	280	224	187	160	140	126
4,000	400	320	256	214	183	160	143
4,500	450	360	288	240	202	180	160
5,000	500	400	320	264	220	196	176
5,500	550	440	352	294	252	220	196
6,000	600	480	384	320	275	240	214
6,500	650	520	416	347	298	260	233
7,000	700	560	448	374	320	280	250
7,500	750	600	480	400	343	300	268
8,000	800	640	512	426	366	320	288
8,500	850	680	544	454	389	340	303
9,000	900	720	576	480	412	360	328
9,500	950	760	608	507	435	380	348
10,000	1000	800	640	534	458	400	368

COST OF IMPRESSIONS AT 90c. PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	80	100	80	80	80	80	80
250	25	20	18	15	13	12	10
500	57	45	36	30	26	23	20
750	75	60	48	41	35	30	27
1,000	100	80	64	54	46	40	36
1,250	125	100	80	67	56	48	42
1,500	150	120	96	80	67	56	48
1,750	175	140	112	93	78	66	58
2,000	200	160	128	107	92	80	72
2,250	225	180	144	120	104	90	80
4,000	400	320	256	214	183	160	143
4,500	450	360	288	240	202	180	160
5,000	500	400	320	264	220	196	176
5,500	550	440	352	294	252	220	196
6,000	600	480	384	320	275	240	214
6,500	650	520	416	347	298	260	233
7,000	700	560	448	374	320	280	250
7,500	750	600	480	400	343	300	268
8,000	800	640	512	426	366	320	288
8,500	850	680	544	454	389	340	303
9,000	900	720	576	480	412	360	328
9,500	950	760	608	507	435	380	348
10,000	1000	800	640	534	458	400	368

COST OF IMPRESSIONS AT \$1.00 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	80	100	80	80	80	80	80
250	32	25	20	17	15	13	12
500	63	50	40	34	29	25	23
750	75	60	48	41	35	30	27
1,000	100	80	64	54	46	40	36
1,250	125	100	80	67	56	48	42
1,500	150	120	96	80	67	56	48
1,750	175	140	112	93	78	66	58
2,000	200	160	128	107	92	80	72
2,250	225	180	144	120	104	90	80
4,000	400	320	256	214	183	160	143
4,500	450	360	288	240	202	180	160
5,000	500	400	320	264	220	196	176
5,500	550	440	352	294	252	220	196
6,000	600	480	384	320	275	240	214
6,500	650	520	416	347	298	260	233
7,000	700	560	448	374	320	280	250
7,500	750	600	480	400	343	300	268
8,000	800	640	512	426	366	320	288
8,500	850	680	544	454	389	340	303
9,000	900	720	576	480	412	360	328
9,500	950	760	608	507	435	380	348
10,000	1000	800	640	534	458	400	368

COST OF IMPRESSIONS AT \$1.10 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	80	100	80	80	80	80	80
250	33	26	21	18	16	14	13
500	69	55	44	37	32	28	25
750	75	60	48	41	35	30	27
1,000	100	80	64	54	46	40	36
1,250	125	100	80	67	56	48	42
1,500	150	120	96	80	67	56	48
1,750	175	140	112	93	78	66	58
2,000	200	160	128	107	92	80	72
2,250	225	180	144	120	104	90	80
4,000	400	320	256	214	183	160	143
4,500	450	360	288	240	202	180	160
5,000	500	400	320	264	220	196	176
5,500	550	440	352	294	252	220	196
6,000	600	480	384	320	275	240	214
6,500	650	520	416	347	298	260	233
7,000	700	560	448	374	320	280	250
7,500	750	600	480	400	343	300	268
8,000	800	640	512	426	366	320	288
8,500	850	680	544	454	389	340	303
9,000	900	720	576	480	412	360	328
9,500	950	760	608	507	435	380	348
10,000	1000	800	640	534	458	400	368

COST OF IMPRESSIONS AT \$1.20 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	80	100	80	80	80	80	80
250	34	27	22	19	17	15	14
500	73	60	48	41	35	30	27
750	75	60	48	41	35	30	27
1,000	100	80	64	54	46	40	36
1,250	125	100	80	67	56	48	42
1,500	150	120	96	80	67	56	48
1,750	175	140	112	93	78	66	58
2,000	200	160	128	107	92	80	72
2,250	225	180	144	120	104	90	80
4,000	400	320	256	214	183	160	143
4,500	450	360	288	240	202	180	160
5,000	500	400	320	264	220	196	176
5,500	550	440	352	294	252	220	196
6,000	600	480	384	320	275	240	214
6,500	650	520	416	347	298	260	233
7,000	700	560	448	374	320	280	250
7,500	750	600	480	400	343	300	268
8,000	800	640	512	426	366	320	288
8,500	850	680	544	454	389	340	303
9,000	900	720	576	480	412	360	328
9,500	950	760	608	507	435	380	348
10,000	1000	800	640	534	458	400	368

COST OF IMPRESSIONS AT \$1.40 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	80	100	80	80	80	80	80
250	35	28	23	20	18	16	15
500	80	65	52	45	40	35	32
750	75	60	48	41	35	30	27
1,000	100	80	64	54	46	40	36
1,250	125	100	80	67	56	48	42
1,500	150	120	96	80	67	56	48
1,750	175	140	112	93	78	66	58
2,000	200	160	128	107	92	80	72
2,250	225	180	144	120	104	90	80
4,000	400	320	256	214	183	160	143
4,500	450	360	288	240	202	180	160
5,000	500	400	320	264	220	196	176
5,500	550	440	352	294	252	220	196
6,000	600	480	384	320	275	240	214
6,500	650	520	416	347	298	260	233
7,000	700	560	448	374	320	280	250
7,500	750	600	480	400	343	300	268
8,000	800	640	512	426	366	320	288
8,500	850	680	544	454	389	340	303
9,000	900	720	576	480	412	360	328
9,500	950	760	608	507	435	380	348
10,000	1000	800	640	534	458	400	368

COST OF IMPRESSIONS AT \$1.50 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.									
	800	1,000	1,250	1,500	1,750	2,000	2,250	2,500	2,750	3,000
100	80	100	150	180	200	220	240	260	280	300
250	47	38	30	25	22	19	17	15	13	11
500	94	75	60	50	43	37	32	28	24	21
750	141	113	90	75	65	57	51	44	38	33
1,000	188	150	120	100	86	75	67	58	50	44
1,250	235	188	150	125	106	92	81	70	61	54
1,500	282	225	180	150	127	110	97	84	73	65
2,000	375	300	240	200	172	150	135	118	102	90
2,500	469	375	300	250	215	190	168	148	128	112
3,000	563	450	360	300	258	225	201	176	154	136
3,500	657	525	420	350	297	260	232	204	178	158
4,000	750	600	480	400	343	300	267	236	204	180
4,500	843	675	540	450	386	338	300	265	230	204
5,000	937	750	600	500	429	376	333	294	255	222
5,500	1,032	825	660	550	472	413	368	325	282	246
6,000	1,125	900	720	600	515	450	402	356	311	272
6,500	1,219	975	780	650	558	487	436	387	339	298
7,000	1,313	1,050	840	700	600	525	468	416	366	324
7,500	1,407	1,125	900	750	643	563	501	446	393	348
8,000	1,500	1,200	960	800	686	600	537	480	424	372
8,500	1,594	1,275	1,020	850	729	638	568	507	447	396
9,000	1,688	1,350	1,080	900	772	675	600	536	474	420
9,500	1,782	1,425	1,140	950	815	717	634	561	495	444
10,000	1,875	1,500	1,200	1,000	858	760	672	600	536	468

layer has been scratched, and many tables can yet be prepared which will be of value to the printing-trade.

When hour-costs were first given, we all thought that our troubles would end, but that was only the first glimmer of light. It served only as a basis on which to start, and it is necessary that we take this basis and go much farther.

The thirteen scales printed with this article take up the various hour-costs on presswork, and eight speeds at which presses are commonly run. Starting at 800 an hour, the

This is but simply applying banking methods to the printing business; and instead of being "wise" about these things, and making wild stab at cost, using the tables takes out a big element of guess, and gives figures that can not be disputed.

Too many statistics are given as to production which include the make-ready time, or, rather, give the average number of impressions per hour for all chargeable time.

It is very easy to give an amount of time that is less than what can be delivered by any press, and it is also easy to discredit any set of statistics by publishing results that are not thoroughly understood, or which are of little value except as a matter of results. In estimating or figuring costs on platen or cylinder presswork, the cost of impressions should always be given separately, and especially as to the production per hour.

Possibly that has been done to get the average printer out of the notion of charging so much per thousand impressions for his work. Many tables prepared in years past gave prices on the first thousand and additional thousands of impressions. This was all well and good and helped wonderfully, but such tables do not satisfy the estimator in these days. He knows that various grades of work can be run at various speeds, and also various amounts of time as to make-ready. In addition to that, there are many kinds of presses, and also sizes, and different hour-costs for operations. A flat rate of cost, based on the number of impressions, is not always satisfactory in estimating costs.

The use of the scales given, or similar tables if the speeds and hour-costs are not what you wish, will make a wonderful change in the prevention of mistakes, and give far more accurate estimates. As stated before in this article, next month and for the two months to follow I will give some tables of combination costs which have been given a very thorough try-out and found exceedingly valuable in figuring the costs of ordinary jobwork such as is done by the majority of printers in every part of the world. In fact, most of the articles and scales published were but leading up to the next three, and in these are combined a method where much of the guess is taken out of figuring job-printing. By their use more uniform figures may be obtained and errors prevented.

HAPPY PHOTOENGRAVERS AT NIAGARA DURING ANNUAL CONVENTION.

As a supplement this month we present a group of some delegates and their families who attended the twenty-third convention of the Photoengravers' Association at Buffalo. The photograph was a panoramic one made by Hare the photographer. After cutting it in three pieces and placing the pieces over each other, the photograph was reproduced in rotogravure by The Van Dyck Gravure Company, of New York, which company introduced this process into this country. The ink with which this supplement was printed is a dense black, one of the variety of new rotogravure inks developed by the Sinclair & Valentine Company, of New York.

COST OF IMPRESSIONS AT \$2.25 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	50.29	50.23	50.18	50.13	50.10	50.12	50.10
250	1.71	.87	.45	.33	.33	.29	.25
500	1.41	1.13	.90	.75	.65	.57	.50
750	2.12	1.09	1.35	1.13	.97	.85	.75
1,000	2.82	2.25	1.80	1.50	1.29	1.13	1.00
1,500	4.23	3.38	2.70	2.25	1.94	1.70	1.50
2,000	5.64	4.50	3.60	3.00	2.62	2.30	2.00
2,500	7.05	5.63	4.50	3.75	3.22	2.82	2.50
3,000	8.45	6.75	5.40	4.50	3.96	3.40	3.00
3,500	9.85	7.88	6.30	5.25	4.59	4.00	3.50
4,000	11.25	9.00	7.20	6.00	5.19	4.50	4.00
4,500	12.66	10.13	8.10	6.75	5.90	5.07	4.50
5,000	14.07	11.23	9.00	7.50	6.54	5.50	5.15
5,500	15.48	12.38	9.90	8.25	7.09	6.00	5.50
6,000	16.89	13.50	10.80	9.00	7.72	6.50	6.00
6,500	18.30	14.63	11.70	9.75	8.36	7.25	6.50
7,000	19.70	15.75	12.60	10.50	9.00	7.88	7.00
7,500	21.11	16.83	13.50	11.25	9.65	8.54	7.50
8,000	22.52	18.00	14.40	12.00	10.30	9.00	8.00
8,500	23.91	19.30	15.30	12.75	10.94	9.57	8.50
9,000	25.32	20.55	16.20	13.50	11.58	10.10	9.00
9,500	26.73	21.88	17.10	14.25	12.22	10.67	9.50
10,000	28.14	23.21	18.00	15.00	12.86	11.25	10.00

COST OF IMPRESSIONS AT \$2.75 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	50.35	50.28	50.22	50.19	50.18	50.14	50.13
250	1.88	.89	.55	.46	.40	.35	.31
500	1.72	1.38	1.10	.92	.79	.62	.55
750	2.65	2.07	1.65	1.38	1.18	.93	.83
1,000	3.54	2.75	2.20	1.84	1.58	1.33	1.10
1,500	5.16	4.13	3.30	2.75	2.37	2.07	1.84
2,000	6.88	5.50	4.40	3.67	3.16	2.75	2.50
2,500	8.60	6.88	5.50	4.59	3.94	3.40	3.00
3,000	10.32	8.25	6.60	5.59	4.72	4.14	3.67
3,500	12.04	9.65	7.70	6.42	5.56	4.78	4.25
4,000	13.75	11.00	8.80	7.34	6.29	5.50	4.89
4,500	15.47	12.38	9.90	8.25	7.08	6.19	5.50
5,000	17.19	13.75	11.00	9.17	7.87	6.88	6.12
5,500	18.91	15.13	12.10	10.06	8.66	7.57	6.73
6,000	20.63	16.50	13.20	11.00	9.44	8.25	7.34
6,500	22.35	17.88	14.30	11.92	10.22	8.94	7.95
7,000	24.07	19.25	15.40	12.84	11.00	9.63	8.56
7,500	25.79	20.63	16.50	13.75	11.90	10.32	9.17
8,000	27.50	22.00	17.60	14.67	12.81	11.00	9.78
8,500	29.22	23.38	18.70	15.58	13.71	11.69	9.39
9,000	30.94	24.75	19.80	16.50	14.62	12.58	10.00
9,500	32.66	26.13	20.90	17.42	15.54	13.47	10.62
10,000	34.38	27.50	22.00	18.34	16.45	14.37	11.25

amounts run to 2,500 an hour. Other speeds and hour-costs may be figured and put into tables in much the same manner, giving absolute cost for almost any number of impressions at the speed and hour-cost given.

For example, take 65,000 impressions at 800 an hour, and at an hour-cost of \$1.20. Referring to the table with \$1.20 as the hour-cost, we find that 6,500 impressions at the speed of 800 an hour cost \$9.75. By moving the decimal over one figure to the right, to give 65,000, we find the cost to be \$97.50. No trouble at all, and it is right.

To find the cost of the same number of impressions at a speed of 1,250, the table shows that 6,500 would cost \$6.24, and moving the decimal one point to the right for 65,000 gives us \$62.40. Mighty easy, I say.

Again, take 400 impressions at a speed of 1,750 an hour and a cost of \$1.40 an hour. Try to figure this out the long way, and it takes some time. Refer to the scales and you find that 4,000 impressions at this cost and speed are figured at \$3.20. By changing the decimal we obtain 32 cents. No trouble, and very simple, yet we know it is accurate.

COST OF IMPRESSIONS AT \$2.50 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	50.33	50.26	50.20	50.17	50.15	50.13	50.10
250	1.81	.83	.50	.42	.36	.32	.28
500	1.62	1.25	1.00	.84	.72	.63	.56
750	2.43	1.88	1.50	1.26	1.08	.93	.84
1,000	3.23	2.50	2.00	1.67	1.43	1.25	1.12
1,500	4.85	3.75	3.00	2.50	2.15	1.88	1.68
2,000	6.46	5.00	4.00	3.34	2.88	2.50	2.22
2,500	8.08	6.25	5.00	4.17	3.58	3.13	2.79
3,000	9.69	7.50	6.00	5.00	4.29	3.75	3.34
3,500	11.30	8.75	7.00	6.00	5.19	4.50	4.00
4,000	12.91	10.00	8.00	6.67	5.72	5.00	4.45
4,500	14.51	11.25	9.00	7.50	6.44	5.63	5.00
5,000	16.13	12.50	10.00	8.34	7.15	6.25	5.66
5,500	17.74	13.75	11.00	9.17	7.86	6.88	6.25
6,000	19.35	15.00	12.00	10.00	8.58	7.50	6.60
6,500	20.97	16.25	13.00	10.83	9.30	8.13	7.24
7,000	22.58	17.50	14.00	11.67	10.00	8.75	7.79
7,500	24.19	18.75	15.00	12.50	10.72	9.38	8.35
8,000	25.80	20.00	16.00	13.34	11.44	10.00	8.98
8,500	27.42	21.25	17.00	14.17	12.16	10.63	9.46
9,000	29.03	22.50	18.00	15.00	12.87	11.25	10.00
9,500	30.64	23.75	19.00	15.83	13.51	11.88	10.57
10,000	32.25	25.00	20.00	16.67	14.24	12.50	11.10

COST OF IMPRESSIONS AT \$3.00 PER HOUR.

No. Impressions.	IMPRESSIONS PER HOUR.						
	800	1,000	1,250	1,500	1,750	2,000	2,250
100	50.38	50.30	50.24	50.20	50.18	50.15	50.12
250	.94	.75	.60	.50	.43	.38	.33
500	1.68	1.50	1.20	1.00	.86	.73	.67
750	2.52	2.25	1.80	1.50	1.29	1.13	1.01
1,000	3.35	3.00	2.40	2.00	1.72	1.50	1.34
1,500	5.03	4.50	3.60	3.00	2.58	2.25	2.01
2,000	6.71	6.00	4.80	4.00	3.46	3.00	2.68
2,500	8.39	7.50	6.00	5.00	4.30	3.75	3.35
3,000	10.07	9.00	7.20	6.00	5.15	4.50	4.02
3,500	11.75	10.50	8.40	7.00	6.00	5.25	4.68
4,000	13.43	12.00	9.60	8.00	6.86	6.00	5.34
4,500	15.11	13.50	10.80	9.00	7.72	6.75	6.00
5,000	16.79	15.00	12.00	10.00	8.58	7.50	6.67
5,500	18.47	16.50	13.20	11.00	9.44	8.25	7.46
6,000	20.15	18.00	14.40	12.00	10.30	9.00	8.01
6,500	21.83	19.50	15.60	13.00	11.15	9.75	8.68
7,000	23.51	21.00	16.80	14.00	12.00	10.50	9.35
7,500	25.19	22.50	18.00	15.00	12.86	11.25	10.02
8,000	26.87	24.00	19.20	16.00	13.72	12.00	10.68
8,500	28.55	25.50	20.40	17.00	14.58	12.75	11.34
9,000	30.23	27.00	21.60	18.00	15.44	13.50	12.00
9,500	31.91	28.50	22.80	19.00	16.30	14.25	12.67
10,000	33.59	30.00	24.00	20.00	17.15	15.00	13.34

amounts run to 2,500 an hour. Other speeds and hour-costs may be figured and put into tables in much the same manner, giving absolute cost for almost any number of impressions at the speed and hour-cost given.

For example, take 65,000 impressions at 800 an hour, and at an hour-cost of \$1.20. Referring to the table with \$1.20 as the hour-cost, we find that 6,500 impressions at the speed of 800 an hour cost \$9.75. By moving the decimal over one figure to the right, to give 65,000, we find the cost to be \$97.50. No trouble at all, and it is right.

To find the cost of the same number of impressions at a speed of 1,250, the table shows that 6,500 would cost \$6.24, and moving the decimal one point to the right for 65,000 gives us \$62.40. Mighty easy, I say.

Again, take 400 impressions at a speed of 1,750 an hour and a cost of \$1.40 an hour. Try to figure this out the long way, and it takes some time. Refer to the scales and you find that 4,000 impressions at this cost and speed are figured at \$3.20. By changing the decimal we obtain 32 cents. No trouble, and very simple, yet we know it is accurate.



PEACE!

A signal for the Great Start!

A message that electrifies the world, opening a new flood of life for the nations of five continents.

A call that stirs the blood of stagnant races; rekindles the fires of those stricken; unleashes the tugging forces of civilization; commands all mankind to do its best.

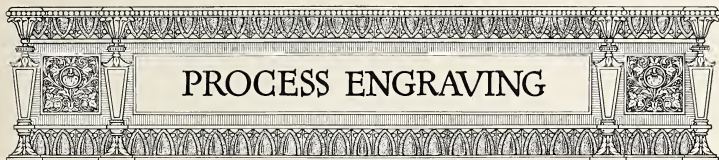
A challenge to us Americans to put forth our supreme endeavor; to safeguard the bulwarks of civil-

ization; to permit no obstacles to national progress.

The Big Event sounds the keynote of optimism. The world is to be rebuilt. Our government's grip on industry is loosed, and the nation again turns to business for guidance.

Wise industrial leadership must take the rein, and to it the confidence of the people must be freely given; it is vital to success.





BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Offset Plates by Photoengravers.

Photoengravers ask how they can help their offset brother get prints on his grained zinc. J. Albert Heppes, who is an authority on this subject, says:

"One way is to take the grained zinc from the offset man, make an albumen print on it as usual, ink up with a stiff transfer-ink and develop it as for etching, then turn it over to the offset printer without powdering. Another way is to use a sheet of copper of twenty-five gage instead of the regular sixteen gage. On this copper make an enamel print from a half-tone negative with high-light dots as fine as possible. Etch this just sufficiently to roll up with transfer-ink, after leaving all dead metal around. This inked dead metal is masked so that it will not transfer. The offset transferer runs this inked copper half-tone through an offset proving and reversing hand-press in contact with a grained zinc plate, and in that manner gets his transfer to the zinc for further rolling up as he wishes.

Labor Saving at the Camera.

"Proprietor," New York, asks: "Is there not some way to get more half-tones out of a camera than at present? In our gallery the cameras are in use only about ten per cent of the time, due to the length of time the photographer requires to 'doctor' the half-tone negatives after leaving the camera."

Answer.—When the writer went at processwork in 1874 the practice was for one photographer to spend his time fixing the copy on the plan-board, focusing and exposing the sensitized wet plates. A second photographer attended to the sensitizing of the plates and the development. He never left the spacious darkroom. A third photographer attended to the fixing, intensifying and drying of the negatives. This resulted in genuine efficiency and is the proper way to work when large numbers of negatives are required. The man at the camera never stained his fingers with chemicals, so the copy was not soiled by him. It was better for the eyes of the second photographer to remain in the darkroom and work in the same light all the time; while the third photographer, from constant practice, became an expert at intensifying negatives. If a negative was not perfect when it passed through his hands it was made over.

Aerial Photoengravers.

The Barnes-Crosby Company, of Chicago, has begun to do business in the air. How appropriate that this work should be started in the "Windy City." The company received an order for eight different bird's-eye views of a large manufacturing plant outside of Chicago to be "delivered at once." Instead of having artists work from ground plans and constructing a bird's-eye view, as is customary, the up-to-date engraving house of Barnes-Crosby found an aerial photographer in its shop, not long back from the front. He hired an airplane and

made twenty-four different views of the plant, eight from twenty-five hundred feet; eight from two thousand feet, and eight from three thousand feet elevations. The plates, on development, showed wonderful results. Eight of the negatives were chosen for enlargements and in less than twenty-four hours after the order was received the bird's-eye views were completed and on their way to the advertising agency in New York that ordered them. The company is now undertaking orders for aerial photoengravings.

Tricking the Photoengraver.

A. Rowden King wrote an article entitled "How to Buy Photoengravings More Economically—Some Tricks of the Trade That Will Save Dollars." E. W. Houser, president of Barnes-Crosby Company, exposed the fallacies of Mr. King's suggestions, and now *The British Journal of Photography* comments upon it as follows: "No one would trick his dentist in the ways similar to those suggested, yet the dentist has for sale just what the engraver has—namely, service. He manipulates a bit of metal which you take away with you when you stop a tooth, and the engraver does the same when he reproduces a picture, the value of the metal being fractional in either case. The only difference is that the operation of the engraver is more complicated, and, due to the customer wanting the result speedily, it has to be subdivided among several men instead of being carried out by one; but laboriously acquired skill is required in both cases, and it is chiefly the time required in exercising this skill that must be paid for. One seldom hears of a dentist leaving a fortune, and a photo-engraver never."

The Ben Day Machine.

Ben Day, Incorporated, 118 East Twenty-eighth street, New York, sends a few booklets relating to this valuable machine. It brings to mind Benjamin Day, the artist, son of the founder of the *New York Sun*, when in the late seventies the writer and Mr. Day were both working at the same problem. The artist Day was determined to give to artists a method of breaking up broad tones or shadows into lines or dots, while the writer was trying to do it by photography. We both succeeded, and now the kindly gentleman Day has passed over and I must confess I never congratulated him sufficiently during his life for the precision of this instrument he has placed in the hands of the artist. In fact, I never appreciated his invention fully until these booklets which have just come to hand were examined. There is a circular describing the machine, another gives some suggestions as to its possibilities, the third shows impressions from some of the shading mediums, which number 123 different patterns, which by combinations will make infinite numbers of design patterns. The last book is entitled "How to Work It," and carries out its title perfectly. All of the booklets are fine exhibits of the printing art.

"OUT OF THE ORDINARY" MACHINE COMPOSITION.

BY JACK EDWARDS.



ALTHOUGH the doing of fancy stunts in the typesetting line on a slug-composing machine may not be a thing that should be encouraged ordinarily, yet from time to time it may be well to undertake something out of the commonplace run of things in order to bring about a certain desired effect. The opportunity to perform something in the way of machine composition that is not "in the book" presented itself to one equal to the emergency not long ago. The night foreman of machines in one of the largest plants in the Middle West, an expert and swift operator, looked over the piece of copy that had one of his crew "stumped," and in a minute or so had decided just how the trouble should be handled.

The copy called for the setting of a number at the beginning of a line, followed by a beginning brace taking in two lines in depth, with an ending brace of the same size, and the word "Tie," which should appear at the end of the same line that contained the beginning number.

Had the braces called for been *three* lines in depth the setting would have been casual. The beginning number and the closing word could have been set on the middle one of three regular slugs and there would have been an easy end to the matter. But the centering of a number and a word between *two* lines, without leaving extra white space between the first and third slugs, is something that at first sight appears more difficult. But the proposition is not such a hard one after all.

The job was being set in ten-point type, fourteen ems wide; but, in the explanation that follows, the width of the job is immaterial. The first slug was set in ten-point type on a five-point slug. Of course the knives had to be opened away up to let the slug through without any trimming. Then the number at one end and the word "Tie" at the other of the second slug were set in ten-point type on a five-point slug and permitted to pass through the knives untrimmed by them. The third, or last, slug was set in ten-point type on a regular ten-point slug.

The overhang on the first and second slugs fitted snugly into the second and third, respectively, and took up the white space that would have spoiled the appearance of the job; the beginning figures and the ending word of the second slug showed up at just about the right places against the braces. To make an even better connection than would have been the case had ten-point pieced braces been used, eleven-point pieced braces were employed — which made up for the added thickness of the untrimmed five-point slugs. And to make the ending line-up of the first and third slugs correspond exactly with the line-up of the middle, or second, slug — the one that contained the ending word "Tie" — the same matrices that formed this word, turned completely around so as to print blank, were cast on the ends of the first and third slugs, and then were removed from the combination bar each time.

Like the description of the different plays in a game of chess, the foregoing explanation appears more complicated than the actual setting of the matter really was. But the following specimen should simplify things somewhat:

9.	{ C. E. Hitchcock Iowa	Tie
	{ W. A. Rupp Penn.	
10.	{ C. F. Johnson Iowa	Tie
	{ E. W. Shackelford Okla.	
11.	{ Jacob Hakl Ohio	Tie
	{ W. H. Rockwood Illinois	

As said at the start, it may not be advisable to try too much fancy stuff on machines one of the chief objects of which is

speed; but sometimes the composing of a piece of printed matter in a way out of the ordinary may be advantageous. In the present case, it would not have been well to set the job in the way specified if there had been very many of the lines so set in immediate succession. The slugs probably would have been "off their feet." But just a few lines do not matter.

ONLY A SHEET OF PAPER.

Inspired by a trip through the paper-mills of Kalamazoo, Michigan.

BY HARRY HILLMAN.

Only a sheet of paper —
Yes, that's all I am.
For me the children cry
That they my sides may fill
With marks, which, to their minds,
And to their minds alone,
Tell wondrous tales
In childhood's art.
And, thus, full many an hour
I help the little folks to while away
In peacefulness, while older ones
To their pursuits their time may give.

Only a sheet of paper —
Yes, that's all I am.
The schoolboy takes my plain white sides
And on them writes his lessons hard,
Which to his brain the training gives
To lead him on to nobler deeds.
Or else, perchance, the lovelorn lad
May take me up and with his pen
Pour out his heart to make *her* understand
The hope he holds that he may win
Her hand, and thus be made
The happiest of men.

Only a sheet of paper —
Yes, that's all I am.
The artist takes me up, and lo,
I am transformed, and now
With beautiful pictures on my once plain side
I grace the wall of humble home,
Or of some mansion grand,
And help to make life brighter still
For those who on me gaze.
The printer, too, with his great skill,
Doth change me so that men may learn
The great events of life.

Only a sheet of paper —
Yes, that's all I am.
And yet, when skill and care are wrought
I'm changed into a living fire
That on men's minds the trace may leave
Of great accomplishments of former years.
And, likewise, when with skill and care
My sides are changed, and no more plain
I to the world the message bring
Of business — that great king —
And once again I useful am
By aiding man his daily bread to win.

But, oh! only a sheet of paper —
Yes, that's all I am;
Tho, while men use me every day,
I wonder oft how many know
The patient toil, the skill and care
That have been wrought by those
Who made me what I am.
Could they but see my first estate,
Then follow on through every stage
Until I'm made — a sheet of paper —
Their thoughts of me would be more great
Than "Just a sheet of paper."

"No, **THIS** is not like the pie that mother made," said the green compositor, as he gathered up the fragments that no pi be lost.

A GOOD, conscientious job is more of a customer-magnet than a large hatful of dictionary words, or a multitude of fervent promises.— *G. W. Tuttle.*

SPECIMENS OF
TYPOGRAPHY
DONE BY WILLIAM A. KITTREDGE
IN NEW YORK AND IN
PHILADELPHIA



THE following examples of typography are taken from the work of one who believes that copy is written to be read, and that good typography should arouse interest, invite reading, and command respect. While with the Oswald Press in New York Mr. Kittredge arranged the typography of a large number of advertisements for the Packard Motor Car Company as well as designing much other printed matter, including the first numbers of some noteworthy house organs. In Philadelphia Mr. Kittredge is Art Director of the Franklin Printing Company where he supervises the production of art work and typography of a high order, as may be judged by the following pages.

THE
First Impression



OFTEentimes *first impressions* determine the value of advertising matter. In announcement advertising, more so than in any other, this is obvious. Before your printed message is read, before the envelope is even opened, the *first impression* is created. Whether it is favorable or not depends upon the quality of the paper se-

TUXEDO
Finest Quality
Announcements

FOR ALL

DIGNIFIED &
DISTINCTIVE
Advertising Purposes



NEW YORK:
ALLAN & GRAY
54 Beekman Street

Telephone: Beekman 4877

PACKARD SERVICE on Monday *as Usual*



ON strength of *Fuel Administrator*
Garfield's ruling that

Automobiles of Every Sort
are *Public Utilities*

and that *Garages* and *Service Stations* are
an indispensable factor in general trans-
portation, and may therefore remain
open on Monday as on other days, our
Service Building, Queens Boulevard at
Hill Street, Long Island City, will not
close hereafter on Fuelless Days.

PACKARD MOTOR CAR COMPANY
OF NEW YORK

THE WILL & THE WAY

FOR the living know that they shall die, but the dead know not anything, neither have they any more a portion forever in anything that is done under the sun."

The moral of this melancholy observation is — don't wait until you are dead. Don't even wait until you are nearly dead. Don't be so preoccupied in getting and keeping property that you put off the disposing of the same until you are nearly through with it forever. The grim and brief business of dying should not be spent in making a will — both for the sake of the maker and the will.

"Few men pinched with the messengers of death," said Lord Coke, "have a disposing mem-

∞[3]∞

THE WILL & THE WAY

By SAMUEL SCOVILLE, JR.
Member New York & Philadelphia Bars



NEW YORK:
Published by METROPOLITAN TRUST
COMPANY, at 60 Wall Street
MCMXXVII

Using THE AUTOMOBILE

to cut the family's transportation costs

IN April 1914 this Company sold a used car "as is" for \$700. The buyer used it three full seasons and then sold it for \$350. Within that time it covered 17,643 miles.

FOR the distance traveled the owner's total operating expense including gasoline, oil, tires, insurance, incidentals and one overhauling bill amounted to \$1500. His depreciation, as indicated above, was \$350, and the interest on his money at 6% for three years was \$126—a total of \$1976 or at the rate of 11.2 cents per mile.

THIS car was used between the owner's city home and his country home—a distance of 110 miles. Its capacity was five passengers and in addition it carried household goods of all kinds, food, live stock, flowers, plants, seeds, farm implements, paint, chemicals and personal luggage. All told the shipping costs on its annual load of merchandise would have run into the hundreds of dollars.

EACH trip, one way, on a passenger mile basis cost \$2.46. By the railroad it cost \$2.70, not to mention the cost of getting to and from the station at each end, a total distance of five miles the round trip. The total saving effected by this car each five-passenger trip was \$1.20 for passengers

alone—but that was the least of its profits.

IT changed a dirty, tedious, laborious trip into a healthful recreation. It eliminated changes of stations and of cars. It saved an hour's time each way from house to house.

IT prevented the abandonment of these health-giving country week-ends—whose benefit the fatigue of the railroad journey had largely nullified—and added to their vitalizing power.

IT insured immediate delivery of luggage and express matter—and guaranteed both against wear and tear en route.

IT made the owner a happier, healthier, wealthier and much more useful man.

Used Car Department

PACKARD MOTOR CAR COMPANY OF NEW YORK

Broadway at Sixty-first Street, New York

Telephone, *Columbus* 8900

FOUNDED BY BENJAMIN FRANKLIN IN 1728



THE FRANKLIN PRINTING COMPANY
AND THE A·H·SICKLER COMPANY
ANNOUNCE THE CONSOLIDATION
OF THEIR PLANTS AND BUSINESSES
UNDER THE NAME OF

Franklin Printing Company

AS OF JANUARY FIRST
NINETEEN HUNDRED & NINETEEN
THE COMBINED PLANTS WILL CON-
TINUE TO BE OPERATED AT
514·520 LUDLOW STREET
PHILADELPHIA



ESTABLISHED
1876

The De Luxe BUSINESS PAPER for the *American* BUSINESS MAN

COUPON BOND



SUCCESSFUL corporations, business houses, banks and merchants recognize the advantages of using Fine Paper for business stationery. To the Printer, Lithographer and Engraver, COUPON BOND—The De Luxe Business Paper—affords the opportunity to meet this demand. Possessing a character and distinctiveness all its own, a COUPON BOND letter sheet will command attention where a cheap Bond Paper would fail. COUPON BOND has great strength of fibre and beauty of finish, inherent qualities that make it stand out above all other bond papers. The Printer, Lithographer or Engraver using this paper will satisfy his customer and himself.



This sheet is "EAGLE A" COUPON BOND—*The De Luxe Business Paper*—White, Unglazed, 17x22—No. 24

Carried in Stock by

GARRETT-BUCHANAN COMPANY

Dealers in High Grade Papers

PHILADELPHIA

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART



SIXTH SUMMER SESSION

Four Weeks: July 7 to August 1, 1919

GENERAL STATEMENT. The purpose of all classes is to develop appreciation, critical judgment, and the power of expression. ¶ The location of the school, together with its splendid classroom facilities and reference material, make it an ideal place for serious work and study. ¶ Classes are in session Monday to Friday 9.00 A.M. to 12.00 noon, and 1.00 to 3.00 P.M. Lecture period 9.00 to 10.00 A.M. ¶ The charge for instruction, including admission to lectures, is *Twenty Dollars* for the term, payable in advance to the Registrar. Auditor's fee, lectures only, ten dollars. ¶ Materials and luncheon can be obtained at the school. ¶ A certificate is awarded upon the satisfactory completion of certain courses. Subjects which are equivalent to those in the regular courses of the school, will be accepted in these for credit. ¶ Specialization permitted.

TEACHING AND SUPERVISION OF THE ARTS. These classes and lectures are designed to assist those who are interested in Art as an educational and cultural factor. Subjects of study are nature analyses, color, surface and constructive design, composition, drawing, rendering and lettering. Lectures deal with the history, purposes, methods and supervision of art instruction.

INTERIOR DECORATION. Practice in the designing and rendering of interiors in elevation and perspective, drawing and detailing of furniture. Lectures deal with the evolution of the home and furnishings, the periods, color harmony, and principles of interior decoration.

COSTUME DESIGN. Designing and the rendering of costumes in various historical styles. Instruction in sketching and drawing costumes, drapery, accessories, and elements of the human figure is continued throughout the course. The

lectures and demonstrations deal with anatomy, figure drawing, design, color, the historical periods and methods of rendering.

INSTRUMENTAL DRAWING. Use of instruments, geometrical drawing-nets and tracery, scale drawing, mechanical perspective, shadow, isometric and orthographic projection.

DRAWING AND RENDERING. Study for proportion, construction and the separation of light and shade. Memory and creative drawing. Rendering in various mediums—drapery, objects, out-of-door studies. Special emphasis placed on decorative interpretation.

CRAFTWORK. Rapid sketching of problems in constructive design. Drawing to scale and full size original designs for furniture, pottery, or wood-carving. Study of materials and tools, and their care and use. Studies in decorative carving or building of decorative pottery forms.

Address communications to
Otto Frederick Ege, Instructor-in-Charge
Broad and Pine Streets
Philadelphia



JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

V—WHITE SPACE AND MARGINS.*



THROUGHOUT preceding articles of this series attention has been given the matter of white space, only in its relation to other features under discussion therein. We found its fundamental effect illustrated in the opening article, where the foundation principles of display were outlined in an introductory way, by the space placed between words to set them apart from each other and thereby make them

more readily distinguishable as individuals. In the opening article we also found that by setting apart from other lines of the display those groups of several lines which, taken together, expressed a single thought, comprehension was made easier and the impression more forceful because the reader received them as a unit without conflict with other lines or groups. Nevertheless, it was the white space, the greater amount appearing around such groups of lines than was apparent between the lines themselves, and between other groups of lines in connection, which caused the lines to appear grouped.

In general, the effect of white is to set apart the letters so they can be recognized, to separate the words so they may be readily distinguished, and to divide the matter into paragraphs, or groups, to afford respite to the reader as well as to better interpret the meaning of the author. It is, in these respects particularly, closely identified with division or separation. White space also has much to do with emphasizing the important parts, and, in the form of margins, it serves to unify the whole composition, providing distinctness of subject.

As stated in the article, "Contrast," the white of the paper we print upon represents the foundation upon which we build what may be termed our typographic structures; it is, in fact, the groundwork of all our display. The black, the type impression, represents the constructive element which stands out. Too often, however, we note evidences of belief that this constructive element is the only feature of display worthy of consideration. This belief no doubt often accounts for the frequent use of larger and bolder types than are desirable or necessary. We forget, it seems, that the white, though negative in itself, and though carrying no impression to the mind, is the thing that makes our type impressions distinguishable.

Specifically rather than generally speaking, we find the necessity of white space even in the individual letters of the types with which we print. In their construction the white is important, more so than we stop to consider, its effect in the legibility or lack of legibility of the letters being marked. Even when perfectly printed, recognition of letters may be difficult if there is not in them an adequate amount of white

space, as for instance in the center of the "o," the loops of the "p" and "b," the spot at the top of the "d" and at the bottom of the "a," and between the stems of the "m," "n," "h" and "u." One of our most popular type-faces, Cheltenham Old Style, is not as legible as some others, largely because of the facts set forth above, although its condensed shape also has an evil effect in that respect. As a matter of fact it is this condensed shape which accounts for the lack of white inside the letters. A younger member of the family, Cheltenham Wide, is much more legible for the reason that there is a greater amount of white *inside* the letters.

There must also be sufficient white space *between* the letters, else the eye may mistake "ol" for "d," "rn" for "m," etc. Fortunately the compositor need not worry on this score, as in the letters provided him by the typefounder, especially those roman characters where there is a ceriph extension which must have a place on the body of the type, the matter of space between letters has been taken care of and no difficulty is experienced in distinguishing between letters. Nevertheless in capitals, and especially extended capitals, full-faced letters must often have extra space between or the appearance together of adjacent letters will effect queer combinations which may handicap legibility.

Admitted, as it must be, that there is need for white *in* and *between* the letters, and between the words, we come to the question of white space between the lines, where it is likewise necessary. This matter, however, is also largely taken care of by the typefounder in the placing of a "shoulder," the blank space from the bottom of the letter to the edge of the type-body, on his type characters. In amount this space varies from considerable to none at all, the size of the shoulder being determined by the length of the descenders, which vary in different styles. The space at the tops of the low lower-case letters also provides white, and this, like the shoulder, is regulated by the extensions above, the ascenders. Where the ascenders and descenders are exceptionally long, as in Cloister and Cheltenham, we find that "leading" in large blocks of a single size is harmful, that is for straight reading-matter, not necessarily for display, where division may advantageously be greater. Other type-faces, where the shoulder is small, are improved even for straight matter by line spacing. As a rule, however, in our roman type alphabets, which are by far the most widely used, this shoulder is sufficient to make a solid form appear reasonably open.

From a strictly esthetic standpoint the appearance of most roman type styles in mass is more pleasing when lines are not leaded, the shoulder on the body being so regulated as to cause the black impressions of the type and the white space between words, letters and lines to blend in an even gray. While we must admit the excellence of such composition from an artistic

*Copyright, 1919, by J. L. Frazier.

standpoint, as students of display who realize that typographical work must interpret and attract, as well as appear pleasing to the eye, we must not hold to that style of work except in the text-matter of volumes printed for leisurely reading. In display we must have more illumination than in straight matter, and we must have that light distributed at the points where it will do the most good in providing distinctions through division or separation. Ample spacing of

in point. In this example the lines appear uniformly spaced because additional space was placed above the line in the body which is set in capitals. The compositor who goes ahead spacing all lines of display uniformly, without giving consideration to these points, is not alive to the fine points of his craft and does not think of type in display as something to be read with ease and satisfaction.

In the indentation of each new paragraph in the reading-matter of a book or newspaper, or the body-matter of an advertisement or circular, we find another application of white

PROMINENCE

FIG. 1.

lines is necessary not only for the reasons outlined above but also to lead the eye along easily and to give the individual word the separation above and below which we admit it needs to the right and the left. Type must surely have a relief of white *in* and *outside* and *around* it to invite the eye and make it easy to read. Any word is clearer for the setting of white space in which it appears.

No absolute rules can be given to govern the exact amount of white space necessary around the various styles of type. As a general rule, however, small sizes of type require less leading than large sizes, and bold-face requires more than light-face. Furthermore, and this is absolute, the letters used in different lines often make it necessary to space differently even in the same block of type of uniform size. In a mass of eighteen-point display, for instance, the first few lines may have an adequate amount of white space between, then a line will appear which, though spaced uniformly with those above,

space. This small square of white makes a break in the regular outline of the page which arrests attention and makes print appear inviting and easy to read. The effect of white space in this respect may be easily tested by selecting an example containing long paragraphs and one broken up into short paragraphs and comparing their effect. In good advertising, however, it will be hard to find one having long paragraphs, for advertising men, as a rule, have learned the advantage of the short paragraph. Its advantages are likewise acknowledged with respect to news and story writing.

We now come to that part of the discussion of white space which involves the most common conception of its meaning. A line of type the size of that shown in Fig. 1 placed alone on a page the size of this would not provide the greatest possible amount of strength for it. Space would be wasted and the line would appear "lost." The proportions would be better if the line were set in larger type or if the line as set were printed on a smaller page. It might be possible to find a point where the relationship of type size and space represented the ultimate in contrast and economy of space, but it would be difficult to decide between several combinations of type and

WEAKNESS

FIG. 2.

Mitchell

entitled "Mitchell," both contains about line motion regarding your copy of the mailed promptly—

ie Company
Chicago, Ill.

d
for both
rental
properties for sale
active purchasers

ITIER
drop

H. E. WOODWARD
President
MYNAY

PAPER STOCK
BOSTON, MASS.

WINTHROP TRUST COMPANY

on the following terms—
1st. Payment in full.
2d. Government partial payment plan.
3d. Weekly, \$50.00 note by payment of \$3.00 down with \$1.00 per week thereafter.
100.00 note by payment of \$6.00 down with \$2.00 per week thereafter.
4th. Monthly, \$50.00 note \$4.00 down.
\$100.00 note \$8.00 down.
Buy in Winthrop. In the Fourth Loan we sold over \$250,000.00 Bonds to about 3000 people.
WEDNESDAY AND SATURDAY EVENINGS FROM 7 TO 9

JOHN P. LILLEBACK REAL ESTATE

77 KILBY STREET
BOSTON, MASS.
Third Floor. Tel. Main 4735

5 IRWIN STREET
WINTHROP, MASS.
Tel. Wintrop 5108

Come and Look in the Window

SUNLIGHT BAKERY
Winthrop Beach

Home made bread, cake and pastry. Beans and brown bread Saturday night. Wedding and birthday cakes to order. Orders for clubs, churches and private a specialty.
Telephone Wintrop 841-W

EDWIN BUT

Partners of all kinds
PAPER STOCK
QUINN BAGG
Sole
BUREAU SUPPLY
Cotton Office, 124 Federal St.
HARVARD B. WOODS, JR., N.
"WA"
Fed
OUR TIGHT FITTING
Sole for
1869
H. WATERBURY AND S

WINTHROP

Last Divide
at the rate
Shares no
You may hold if
Open daily after
Saturday afternoon
Selling from 9 to 5
Only Co-Operative
Building
A. E. WHITTEN
Telephone Wintrop 1339

M.
REAI
Desirable single and 2
apartments to let.

are for C.P.A.
best promising
mand for high
Accounting,
ing. Bookkeeper
Independently
vies of R. J.
or Catalog.
stitute,
Philadelphia

PER

Accounts for
no. 4 by Robert
small account-
Manufacturing
a chart of ac-
cial statements
Individuals and
business and
substantiated.
of your book
NEW, in 100
and address
pages.
I send the book
for your special
satisfaction. (2
sent.
& CO.,
TOLEDO, O.

en paying is
consistent
rst mortgage

why waste a lifetime working for annual wages—
when it's so easy to get into a Man's Job and earn a
Man's Salary?

Be a Traffic Manager

Get into a position—managing—high-salaried—significant
position that gives you a place in every class. Traffic
Managers needed everywhere. (We don't know what you
your name. A FUTURE TRAFFIC MANAGER'S JOB.

Interstate Traffic School

50 Traffic Building Fort Wayne, Ind.

European Agency

London House, with good organiza-
tion, is open to act as buying
and selling agents for any article
that can be advertised in Great
Britain and France after the
war. Payments against docu-
ments in New York. Corre-
spondence invited now. Address
Chairman, Kingsway Commer-
cial Association, Ltd., Windsor
House, Kingsway, London, W
C. (Eng.)

public accountant
months in service.
such a demand
countants. Bavin
on costs and profit

Earn
and be independent
amazingly simple
also start. Send for
away on a check at
\$2,500 to \$10,000 a
Universal Business

SPEAK A

And Research
Outlets
This is the only
the living voice of a
speaker. His speech
size of hours a
no delivery notes
anywhere. You can
even in a surprising
high language.
Office for free
Offer Last Program
The Las
117 PAID

TYPEWRITERS FACTORY REBUILT

Save You

FIG. 4.

This Aut
New in the last
years. Repaired
new 1000 type. Thorough
THE BASS

FIG. 3.

seems crowded because of the presence therein of a greater number of capitals and those lower-case letters having ascenders and descenders. In a mass of lower-case there may be a word or so emphasized in capitals. If there is not additional space above the line containing the capitals, that line will appear to crowd. Fig. 2 of the preceding article is an illustration

space that most nearly represented that point. While we would not aver that the relationship in Fig. 1 is a perfect one, it must be admitted that the line has an emphasis far superior to that of Fig. 2, where it is so closely surrounded by the same style of border that the words are fairly smothered. To do its work efficiently, type must have breathing room, and in type-

display that means white space. Manifestly, close proximity of border to type handicaps the clearness and effectiveness of the type, and the effect of the border in Fig. 2 is identical with that afforded by the nearness of other type-matter.

The effect of adjoining displays, as in advertisements of the newspaper page, must be considered while work is being set

pletely filled — maybe there will be a pica space between the type and border, perhaps only a nonpareil — and the effect of congestion makes reading difficult besides giving an unattractive appearance. Reading-matter ordinarily appears part way around all newspaper advertisements. The reading-matter runs flush to the column-rule, which in turn is flush to the

FIG. 5.

FIG. 6.

or a heavy line or group of lines, or overheavy rules, in another space may so dominate and attract as to confuse the reader. Furthermore, one space should not give the appearance of running into another. If advertisers are to get the advantages of what they pay for, care should be taken to preserve unity in their matter and to see that there is a distinct separation from the space belonging to others. Here again the advantages of white space are patent, for with an ample margin of white space between type and borders, advertisements will not only

border of the advertisement. If the type in the advertisement is set close to the border, the reading-matter of the newspaper and the type of the advertisement virtually run into each other. If a liberal amount of white space appears between the type and border of the advertisement, the type of the advertisement will stand out more prominently and the chances for confusion will be greatly reduced. It will be emphasized in the same manner as the line is emphasized in Fig. 1 and not reduced to a nonentity as the line is in Fig. 2.

White space is one of the most effective means of obtaining emphasis, and the more white space—to a certain point, of course—the greater the emphasis.

A line of eighteen-point with a margin of white around it can easily appear more prominent than a line of twenty-four closely crowded by other type.

FIG. 7.

White space is one of the most effective means of obtaining emphasis, and the more white space—to a certain point, of course—the greater the emphasis.

A line of eighteen-point with a margin of white around it can easily appear more prominent than a line of twenty-four closely crowded by other type.

FIG. 8.

stand out the more prominently as individuals, but they will not give the appearance of running together, and the reader will not so likely be confused in the reading of one by the obstreperousness of another.

In most of the advertisements appearing in the newspapers and magazines there is noticeable a disregard of the advantages of white space. The idea seems to have been to see in what large sizes of type they could be set or how much matter could be squeezed into the space. The spaces are too often com-

We show on the preceding page a group of advertisements, all of which are crowded (Fig. 3), and another group in which there is one having an ample amount of white space between type and border (Fig. 4). A comparison of the two examples should prove that the advertiser who objects to paying for some white space is in reality cheating himself, for it is plain that the central advertisement in Fig. 3 stands out much more than any one in Fig. 4, even though it is in competition with other advertisements having stronger display.

While experience has shown that the most pleasing distribution of the white space around our advertisements is obtained by placing approximately an equal amount at top, bottom and sides, nevertheless what is perhaps the most striking and effective distribution is obtained by massing the white space in one or two places. Preferably it should be massed where it will provide the greatest contrast to the type, which is at the left side and perhaps at the top, for it is there that the reader starts to read. Such a distribution adds interest, and variety from the humdrum, and the advertisements so handled fairly "pop" out of the page and force one's attention to them. Figs. 5 and 6 provide a comparison of white space equally distributed in the conventional, uniform manner and massed in two places in accordance with the idea expressed above.

Confusion as to the limits of display is not confined to different advertisements on the newspaper page alone, for it is often found between the different parts of an advertisement, or some other displayed form. If the grouping of related lines increases clarity, as indicated in the first article of this series, the grouping of unrelated lines and too great separation of related lines must necessarily tend toward confusion.

New Doran Books

Ambassador Gerard's New Book FACE TO FACE WITH KAISERISM

By James W. Gerard

Lifts the veil and—no things that comfort leave to tell. Includes, word, by word, HETEROGENEOUS, CYPHERED, certain facts, by the author, of the German Empire, even now, by its picture of Germany late. Given the Kaiser as the most sane and steady, offered the month before the war broke out. Treats of the German army at Washington. Unfolds with "My Own Year in Germany." Ready April 20. Illustrated. 6vo. Net, \$2.50

TWO WAR YEARS IN CONSTANTINOPLE

Dr. Harry Stuermer

A situation abroad, by the author, of the German Army. Startling light on Turkey. 12mo. Net, \$1.50

NAVAL POWER IN THE WAR

Lieut. Commander Charles C. Gill, U. S. N.

The what every intelligent reader wants to know. Adopted by The Naval Academy Academic Board, approved by U. S. Navy Dept. Maps, diagrams, illus. 12mo. Net, \$1.25

WOUNDED AND A PRISONER OF WAR

An Exchanged Officer

The high literary merit, studious moderation and charming personality of the author make this a remarkable book. Illustrated from photographs. 12mo. Net, \$1.25

MEXICO: From Diaz to the Kaiser

Mrs. Alec Tweedie

By a woman whose long residence in Mexico and acquaintance with Diaz and other Mexican officials afford her exceptional material. Illustrated. 12mo. Net, \$1.50

CAPTURED: A Story

J. Harvey Douglas

A true, vivid and valuable account of what our "soldiers" suffered from. Illustrated from photographs by author. 6vo. Net, \$1.25

THE BROWN BRETHREN

Patrick MacGill

A picture of the London Irish in France. 12mo. Net, \$1.25

THE RED CROSS BARGE

Mrs. Belle Lounides

A Red Cross epic. By a long story-teller. 12mo. Net, \$1.25

GEORGE H. DORAN COMPANY

PUBLISHERS IN AMERICA

THE ESCAPE OF A PRINCESS PAT

Corp. Geo. Eastlake Pearson

The escape of a soldier of the nation most hated in Germany before we came into the war. Illustrated. 12mo. Net, \$1.50

THE BOOK OF ARTEMAS

An Apocryphal work by a new prophet who has set the world a "booming."

12mo. Net, \$2.50

THE ALL HIGHEST GOES TO JERUSALEM

Frank Aleck Dearborn, conditor

Coming when English troops have taken Jerusalem, will evoke afresh the historic laughter which greeted its first appearance in the story. 12mo. Net, \$1.50

A BOSWELL OF BAGHDAD

E. W. Lucas

Whimsical interpretation of an Arabian Biographical Dictionary of the thirteenth century. 12mo. Net, \$1.50

NINETY-SIX HOURS' LEAVE

Stephen McKenna

A rapid fire adventure tale of three khaki-clad British officers on leave. 12mo. Net, \$1.25

THE LONG TRICK

"Bartimus"

The first great story since the war began of life in a modern battle fleet as it is really lived by officers and men. 12mo. Net, \$1.25

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the parts to be separated while white space must "spread" them apart. In spite of the seeming advantage of rules over white space for separation, owing to the saving of space, there are disadvantages which far outweigh the advantages. If the rules are light and set close to the type, as they must be if any claims for saving space are to be advanced, they will not be very noticeable. We have often seen instances of this sort where the rules were so inconspicuous by reason of their lightness and close proximity to the type that they did not effectually accomplish their purpose, and as a reader we had to guard closely lest we passed over the rules into an adjoining display. When we have to be on our guard, naturally we can not be giving the close attention to our reading that is necessary for clear comprehension. On the other hand, if the rules are heavy enough to be quite conspicuous they will, of course, function in separation, but then they may easily be the most prominent thing in the composition and, as a consequence, take away from the prominence and handicap the effectiveness of the type adjacent as in the case of borders. The conclusion must be that white space offers the safer as well as more natural expedient for separation between parts of display, for instead

It is not only by the use of large and bold types that we obtain

EMPHASIS

Smaller and less bold types, set off by white space, are often more powerful in arresting the reader's attention.

FIG. 10.

While the natural division between parts of a single advertisement is white space, it seems that rules are the most popular. This is perhaps explained by the fact that typographic work is generally overcrowded and the rules will apparently do the work in less space. Figuratively speaking, the rules "cut" apart

It is not only by the use of large and bold types that we obtain

EMPHASIS

Smaller and less bold types, set off by white space, are often more powerful in arresting the reader's attention.

FIG. 11.

of detracting from the strength of the parts separated it rather emphasizes them through contrast.

In Figs. 7 and 8 we have simple illustrations to demonstrate the truth of the statements made above. It will be seen that the heavy rule in Fig. 7 completely separates the two parts

of the form, but by its greater tonal strength, that is, its greater blackness, it dominates the composition and forces the type to the background. In Fig. 8 the rule has been removed, leaving blank or white space where the rule appears in Fig. 7. It can be plainly seen that the parts are adequately separated, yet, as is proper, they constitute the strongest parts of the composition. Fig. 9 is a concrete example of the folly of using heavy rules. The rules for underscoring nullify the effect of the rules used as cut-offs. One can easily see that with all rules taken out emphasis would be much better, the effect of the

not be said that the line in Fig. 10 is more prominent or more readily seen and read at the usual reading distance than the line in Fig. 11. Neither line is large enough for poster work and hence must be considered as being read at the proper reading distance for newspapers, magazines, circulars, etc.

If, as we have just seen, surrounding white space adds emphasis to a word sufficient to make a size smaller of type more quickly seen at the focal distance at which the matter is to be read, why should we not employ the emphasis of white rather than the emphasis of black, gain a little force, save a

A National Weekly

61

A remarkable degree of Economy is an outstanding result of the Hupmobile's eleven-year development of the four-cylinder principle.

Even *owners* of The Comfort Car are often surprised at the miles-per-gallon they get from gasoline and oil, the miles-per-set on tires.

Economy has gone hand in hand with dependability and uncommon performance in giving the Hupmobile the reputation of being an extraordinary motor car.

FIG. 12.

whole would be less confusing, and that the headings, with the added white space, would fulfil every requirement for separation.

There is still a further and decidedly important advantage afforded by the use of white space in display. Unless we resort to a black and white contrast, that is, employ bold-face type for the lines which it is desirable should stand out against the gray background formed by the subordinate matter set in light-face type, it is necessary to set off with white space the lines to be emphasized from other matter. Any display-line, however, black or light, is more effective against a white background.

Emphasis must not be considered as being secured only by large and bold types. Compositors who work on that assumption are ignorant or forgetful of the true force which gives emphasis, and that force is contrast. White space, moreover, is one of the most effective means of obtaining contrast, and the more white space, up to a certain point of course, the greater the contrast. To prove this we must demonstrate that one display-line will have the same prominence as a larger one if the former is separated from the subordinate matter by white space and the latter is crowded closely thereby. Figs. 10 and 11 provide a comparison which should establish that fact. While in Fig. 10 the emphatic line may be read at a greater distance than the displayed line in Fig. 11, it can

A National Weekly

63

The pictures you are planning to send to that Soldier of yours—they must soon be on the way if you would make sure that he has them to gladden his heart on Christmas morning.

There's a photographer in your town.

Eastman Kodak Co., Rochester, N. Y.

FIG. 13.

little space perhaps, and, incidentally, give the type freer play in order to make the artistic effect more pleasing to the eye?

Fig. 12 is reduced from the page of one of our national magazines, on which the type was 48-point. No border appeared around it, the measure of the advertisement being the same as the reading pages. Can it be said that this advertisement is more effective than that shown in Fig. 13? Certainly it was not as legible at ordinary reading distance or as inviting to look at.

Thinking that printing prices are high, and in an effort to get the most for his money, the purchaser of white space, whether it be by the inch or agate line in magazines and newspapers, or by the ream for circulars and broadsides, far too often covers his space with the greatest possible amount of matter. Overcrowding in display is quite likely to turn readers away from, or cause them to overlook, matter which might otherwise be of interest. It can scarcely be said that overcrowding in typography effects an absolute demolition of our structures, for, however crowded, our displays may be read, even though some effort must be spent in the operation. Nevertheless, crowding brings display to a low level where it stands a much greater chance of being overlooked and of being turned away from, and where its efficiency in interpretation is greatly reduced.

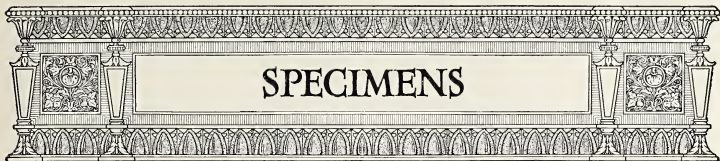
The PROOFREADER

WILBER LAWRENCE KENDALL



SHALL never, try as I may, banish his rebuke from my mind; for every time I desire to divide a word I can see him leaning toward me, looking over his glasses in my direction, and hear him say, "Young man, we don't divide words on two-letter syllables on *this* paper."

And why should his words, his very picture, haunt me so—I, who have turned out the guard for General Bundy, the hero of Chateau Thierry, and have served under fierce old Colonel Upton, before whom all men and junior officers stand in awe—I, who had the audacity to ask the supply-sergeant a question before I had been in the army three months, and can't even remember his "bawling-out," much less his expression and manner—why should the Old Proofreader appear before me like a specter? I think that he must represent a distinct type of which one often thinks, but seldom meets. As the patriot who, standing in front of the White House, loses sight of the clanging street-cars and the restless throngs, and in their place sees the presidents go by in silent procession—dignified, quiet Washington; serious, whimsical Lincoln—so I, while gazing at the Old Proofreader, leaning over his green, well-lighted proof-board, see not an old man reading one of my proofs, but the "Corrector of the Press"—the man who saved the editor from a dozen law-suits, who has maintained the society editor in the good graces of the social world these many years, the man who has kept the sporting editor from "accepting" that position in the corner cigar-store which has been waiting for him since he graduated from college. I can see a host of other things, but—are you a printer? You wouldn't understand.



BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

THE HOLMES PRESS, Philadelphia, Pennsylvania.—The announcement regarding Mr. Hess is tastefully designed, dignified, and suggestive of quality in the style of composition and design, as well as in the selection of colors. The title-page is reproduced on page 545.

BEN WILEY, Charleston, Illinois.—Of the specimens you have lately sent us, the letter-heads especially are worthy of praise, though every example in the collection must be considered satisfactory. The Italic should either line up with, or be centered upon, the larger roman in the line where the two styles appear on the heading for W. Roy Austin, of your city.

WATERVLLET PAPER COMPANY, Watervliet, Michigan.—The book, "Watervliet Coated Papers," it being a collection of practical demonstrations of plate printing on papers of your manufacture, is quite a handsome production and demonstrates the possibilities of the various grades and colors in printing, both in one color and in process. Presswork by the A. B. Morse Company, of St. Joseph, Michigan, is excellent.

JOHN R. GALYON, Chattanooga, Tennessee.—The folder, "Introducing Mr. McDowell," is quite a handsome one. The good taste evidenced in the selection of light brown cover-stock and printing in a tint and full tone of brown ink is commendable, as stock and inks harmonize admirably with the sepia-toned photograph of Mr. McDowell which is tipped onto the second of the inside pages. The inside three-page spread is reproduced on page 546.

C. A. ELIAS, Superior, Wisconsin.—You use capitals too consistently for the title-pages of the various programs you have sent us. While an occasional large line in capitals breaks the monotony of a too general use of lower-case, and adds distinction, emphasis and dignity, the use of capitals for large masses of matter should be avoided for the reason that they are not legible in mass and especially in the small sizes. In display and arrangement, all the specimens you have sent us are satisfactory.

THE MORTIMER COMPANY, Ottawa, Ontario.—All the samples of your work which you have sent us are indicative of intelligent and careful workmanship throughout your entire organization. It is seldom, indeed, that we receive

samples of printing which are so uniformly excellent in all features. The handsome cover of a portfolio which contains samples of letter-headings, printed on bond-papers handled by a local paper house, is reproduced on the following page with a brief description of it for the benefit of our readers. The business college catalogue is likewise a beautiful piece of work.

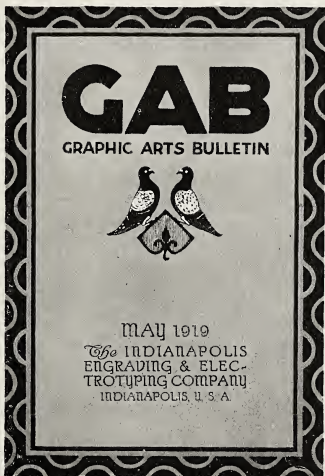
W. ARTHUR WOODS, Worcester, Massachusetts.—The announcement of your association with The W. B. Combie Company is delightfully pleasing, the gray Italian hand-made paper being in no small way responsible for the pleasing

effect secured. Of course the typography is a point that must be considered, for, no matter how fine a paper is used, if typography is poor the effect will be bad. Simple typography and good paper will combine to give the best possible effects, and the money spent for the extra work so often put into making elaborate designs could better be spent for a better grade of paper.

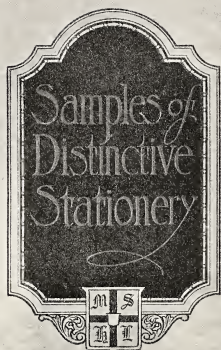
LEVI L. SMITH, Kansas City, Kansas.—While the resetting of the business-card for *The Cooper's Journal* would be more acceptable to the writer than the original, as it has more "class," we would much prefer some handling which was less ornate. Outside the name of the paper, everything on the card designed by you is subordinated, yes, fairly smothered, by the heavy border made up of twelve-point rule, printed in light green inside one-point outlines printed in black. The original is quite too cheap-looking and commonplace and your own is decidedly too elaborate. Your personal card is quite distinctive, although the two styles of type used in the lower panel do not appear well together.

H. E. GORDON, Brooklyn, Iowa.—All the specimens are neatly composed and quite effectively displayed. Good taste is evident in every feature of their production, except perhaps in the use of the outline Cheltenham in combination with ordinary styles of type in some of the commercial specimens. An outline letter in reasonably large sizes used with an open style of border and decoration on a cover or title-page may often be depended upon for pleasing effects, but when used in combination with the ordinary style of letters the effect is bad for the reason that the tone of the design is made "spotty," that is, irregular. The letter head for the Brooklyn branch of the Red Cross is admirably handled, which is all the more commendable since there was a large amount of copy.

C. C. CASWELL, Denison, Iowa.—Your June blotter is effective, outside the fact that the presswork on the illustration is not all that it should be. Your ingenuity in preparing this illustration, which is printed in red, blue, green and black, is commendable indeed. To obtain such results with a black plate made by the chalk-plate system of engraving and with color plates cut in wood is



The decidedly novel cover-design of the initial number of *The Indianapolis Engraving & Electrotyping Company's* house-organ, *Gab*. The pigeons "personify" the "catchy" title, which is arrived at with some reason, as witness the subtitle. In the original it was printed in black over a buff tint background. The eyes and wings of the birds in the illustration were tooled out of the buff plate, appearing in white, the color of the stock, except for a few spots which were printed in red.



McFarlane, Son & Hodgson
Limited
Montreal & Ottawa

Handsome cover of portfolio produced by The Mortimer Company, Limited, Ottawa, Ontario. In the original the lettering in the panel was printed in yellow, the signature, address, the outlines and solid inside section of the panel in deep blue. The rule border and the outside sections of the panel were printed in light blue.

indicative of much talent on your part. The effect, we feel, would be better if the sky in blue were less strongly colored and if the foliage were darker, secured by a combination of the green and black plates rather than the red and blue plates. The foliage, as printed, is quite too unnatural, and, besides, the red therein weakens the effect of the bunch of roses adjacent.

PAUL O. BORTNER, Minneapolis, Minnesota.—Specimens of your work are very good indeed, the stationery forms for the Tribune Job Printing Company, printed in blue and blue tint, having a distinctive appearance which would be quite impossible to secure by the use of type. We feel, however, in spite of the distinctive appearance of the announcement concerning the removal of the firm into its new building, that the text style of lettering is not legible enough for printing that must be considered as advertising primarily. Complete success in such work is achieved by the combination of distinction, quality and legibility, and legibility must always be considered of greater importance than effect. The colors used, brown and gold on mottled light-brown stock, are especially pleasing.

PAUL TITLOW, Oancock, Virginia.—Most of the specimens in the large collection which you

have sent us are excellent. The use of shaded types in imitation of lithographers' and engravers' letters should be avoided, especially for the small matter of a form, as, being capitals and weak in tone, the effect produced by them in mass is confusing, and they are not of a legible style. In contrast with the solid styles of letters used with them a very disagreeable effect is produced. On the cover-design for the "Minutes" of the Accomack Baptist Association, the too general use of capitals and the effect of congestion among the type-lines thereon are decided faults. A less general use of capitals and more white space between the lines and the parts of the design would make a more inviting page, as well as one that could be read with greater ease and satisfaction.

Herald-Democrat, Trenton, Tennessee.—The cover of the booklet, "A Visit to California," is interesting, although it would be more so if the central type-group thereon were closer to the main display at the top, eliminating the upper pair of leaf ornaments and placing the lower pair slightly above the center of the space between this central group in its new position and the lower group. This ornament should be placed with a view to dividing the space in good proportion, and that means on the ratio of two to three. The top and back margins of the text-pages are too large and the front and bottom margins too small. For points in this respect, however, you are referred to the review of E. F. McVey which appears in this department. The space below the running heads is too small, and this is especially noticeable since there is somewhat too much space between the paragraphs.

JAMES E. JAFFNEY, Atlantic City, New Jersey.—The yearly report-book entitled "The Vocational and Arts Association of New Jersey," the work of students under your direction, is quite a pleasing piece of work. The cover, printed from a simple design in light and dark brown inks, on brown crash-finished cover-stock, is decidedly pleasing. The only fault we have to find with the whole work is in the margins around the text-pages. The front margin is too small and the bottom margin too large. Had the matter been set in a pica narrower measure, the gain in space in width being given to the front margin and the increase in depth occasioned by setting narrower measure taken off the foot margin, better proportions in marginal space would result. The title-page, set in Caslon Old Style caps and lower-case except for one small line which is set in Caslon italic, is especially pleasing, and a fitting companion indeed for the cover-design.

EDWARD C. STERRY, Jamestown, New York.—Specimens of your work which you have sent us are nicely designed and the display has been handled very satisfactorily. With more attractive and up-to-date type-faces, they would be decidedly higher grade, especially if some of them were a little less decorative. The bill-heading for E. E. Sprague would have been made more effective had the panel idea been discarded, as the amount and character of the copy are not such as to require panel treatment. The relatively small size and amount of the type-matter in the quite too prominent panel border which surrounds it causes the former to be rather inconspicuous, though, of course, it is readable enough. Attracting so much attention to itself, the border naturally makes it impossible for a reader to thoroughly concentrate on the type-matter enclosed in that and all other designs where the same condition exists. Clearface is one of our most legible type-faces, and yet it does not have the qualities necessary in a good display-letter for general commercial forms such as letter-heads, cards, etc. It is primarily an advertising letter.

Loose Leaf Binders

WE are sales agents for *De Luxe Loose Leaf Binders*—there aren't any better—and can make prompt delivery of all styles from the inexpensive transfer file to the most elegant corduroy and leather bindings. May we supply you next time?

The Edwards & Franklin Co.
113-115-117 South Champion Street, Youngstown, Ohio

Envelope-stuffer by Henry D. L. Niedermair, Youngstown, Ohio. It was printed in orange and black on India tint cover-stock, the initial letter "W" only appearing in the orange.

THEODORE H. HARVEY, New Orleans, Louisiana.—Colors used in printing the various stationery forms for your own use are in excellent taste, considering the color of the stock used. The business-card is well designed and composed, but the letter-head, bill-head and statement could be improved. If the street address and city address were drawn closer together on the letter-head, making the form of the group an inverted pyramid, the effect would be better, for, while the top and bottom lines are squared, the wide gap of space between the parts of the line referred to nullifies the effect. Furthermore, unless all lines of a group are the same length, the effect of the squared arrangement is lost and is displeasing for the lack of consistency. The spot printed in color is rather too small to gain for you any of the advantages of the second color in this form, although it would be as bad or worse for it to be overlaid. The effect of the rules printed in orange on the statement and bill-head is bad, as they create an effect of congestion, and, by their close proximity to the lines adjacent, and the relatively large space between the lines enclosed between these rules, the form is made to appear to lack unity. The same points relative to squaring apply to these forms as were mentioned in connection with the letter-head, only the effect is worse because the group is considerably larger.

STATE NORMAL AND TRAINING SCHOOL, Oswego, New York.—*The Vacationist* is nicely handled in every way. The text-pages, set in ten-point Cheltenham Wide, are nicely made up, and the type is exceptionally legible. Covers of the several issues are effectively designed, although on the one for the December number the inside border panel is a little "loose" perhaps; that is, it does not appear as continuous as it should because the corners are so much more conspicuous than the connections between the corners. This effect would not be so prominent, and could not be considered so great a fault, if the lines enclosed were small, but the large size and the prominence of the line "Vacationist," through its being printed in red, make it especially prominent. We would like to see one style of type consistently used throughout the display of the advertisements, and at least light-face types used throughout, as when one advertisement is set in black Gothic and another in light-face on such a small page the effect is not as pleasing as it would be if there were greater uniformity. It is decidedly questionable whether different styles

THIRTIETH ANNUAL CONVENTION OF OHIO UNITED COMMERCIAL TRAVELERS

Altshuler Brothers & Co.

Manufacturers of
VINEGAR — PICKLES
KRAUT — CATSUP

102-106 N. Watt Street
Youngstown, Ohio

Smoke the

Ellington

7c Cigar 7c

YES—It's Union Made

The
SCHAGRIN-ROSEMAN
COMPANY

*Wives of the "Boys" and the
Members of the Ladies' Auxiliary
are cordially invited to make their
headquarters at "Youngstown's
Greater Store for Women."*

Coats Suits Dresses
Accessories

Free Hair Dressing Third Floor—Beauty Parlor

The B. McManus Co.

241 West Federal Street

Restaurant

Under the Liberty

THE PLACE OF GOOD EATS

Owned, maintained and operated exclusively by
Americans

The place all Youngstown is glad has opened.
A Restaurant for Ladies and Gentlemen
conducted by an American on the
American plan through.

A full plate of good food carefully cooked
for little money.

Open Day and Night, including Sunday

Music 11:30 a. m. to 1:30 p. m.; 5:15
to 7:15 p. m.

LEO M. RUPP, Manager

Page from souvenir program by Henry D. L. Niedermaier, Youngstown, Ohio, demonstrating pleasing appearance of such work when one style of type is consistently used for display.



An Announcement

from

THE HOLM'S PRESS

Philadelphia

Dignified title-page of announcement-folder by The Holmes Press, Philadelphia, Pennsylvania. In the original the tree was printed in green and black, and the type in black, on hand-made stock. The page was especially pleasing, as well as dignified and effective.

of type are an advantage on the newspaper page, where there are many and larger advertisements than appear on the pages of *The Vacationist*, but there is no question when such small pages as those of your paper are considered. On a small page such as those of *The Vacationist* all advertisements will secure attention if set in a light-toned type that is pleasing and, therefore, inviting to the eye.

HURLEY PRINTING COMPANY, Brantford, Ontario.—In general, those examples of your work which you have sent us are of a good quality. The excellent use of an especially striking trade-mark, printed in black and yellow, on your letter-head design gives to that heading a most effective appearance. The type used for the matter on either side of the heading does not represent a good selection. The extended block-letter, severe and angular in design, does not harmonize at all with the condensed text, which is decorative in design. A more effective combination would be secured by the use of light-face roman capitals for the matter set in the block-letter, and italic, harmonizing with the roman, instead of the two lines emphasized in text in the heading as printed. While the yellow used on

the letter-head and on the package-label for the background inside the circle of the trade-mark is very effective for such use, it is too weak in tone for use in printing lines of type, as was done on the package-label. Type printed in such a weak color on white stock appears to recede, and since the lines for which it was used on this label are next in importance to the name of the firm they should stand out. This point, of course, is aside from the fact that the effect of the design is displeasing through the weakness of tone of the lines in yellow as compared to the lines printed in black. All the other specimens are worthy of praise, being effective in an advertising sense as well as from the standpoint of printing.

STRANGE PRINTING COMPANY, Miami, Florida.—The inside pages of the menu-folder for the Biscayne Pharmacy are nicely handled, being neat, pleasing and legible. The front, folded in from both sides, door fashion, is quite too flashy and decorative to be pleasing. This is true not only because of the use of so many decorative features in its design, but, more so, because it is printed in three warm colors, yellow, red and brown, with quite an overdose of the yellow, the brightest of colors. The effect, in fact, is bizarre.

Warm, bright colors such as red and yellow should be used with restraint, that is, in only a small portion of any form. Furthermore, red and yellow should not be used together in the same typographic design. We note that on the second fold of the title, the one which folds in from the right, the type-matter is centered from the top to bottom, dividing the white space equally, in violation of proportion, which requires that there be a pleasing inequality in such space divisions, the large space being in the bottom, throwing the type-mass toward the top. The same fault could be found with the solid panels printed in a tint of yellow at the top and bottom. The effect of the whole design would be better if these panels were unequal, the deeper one being at the bottom, just as the larger margin of a book page should be at the bottom. The same fault of placing lines in the vertical center of a page is apparent on the title-page of folder, "Turn Over." Furthermore, the type-matter, besides being placed above the center, should be set in a narrower measure to conform more nearly with the shape of the page and to provide a more uniform distribution of white space. You will note that the type crowds the border at the sides, while there is a great amount of white space above and below. You endeavored to "kill" some of this excess white above and below the type-group by the insertion of ornaments, but these are so small they do not have the least effect in that direction.

C. S. ROMIG, Altoona, Pennsylvania.—Students under your direction in the department of printing of the local schools are doing exceptionally good work. Evidence of care is manifested in the details of all the specimens sent us, which demonstrates that the students are getting the right kind of instruction. One example, we feel, should prove of interest to others of our readers, especially to those who are engaged in teaching printing in the schools, and that is the booklet, "Students' Essays on Typographic Art and Related Subjects," the subtitle of which is "Resulting From Research Work Conducted Through Various Numbers of THE INLAND PRINTER." The title is sufficient guide to the character of the contents, which we have found interesting. It seems the preparation of such essays by students should prove an especially effective educational feature. Regarding the attention given THE INLAND PRINTER by students under Mr. Romig's direction we find the following interesting comment in his letter: "The book entitled 'Students' Essays on Typographic Art and Related Subjects' is one of a number of exercises given for correct punctuation, indentation and proper spacing of lines. My reason for selecting this subject was for a very legitimate purpose, and as I am pleased to say that I am gratified with the results that were obtained through this exercise. I am a constant reader of your valuable trade journal, and I take a great interest in it. After I have finished reading it, I place it in the hands of my students to read. After the first two months of school had passed I noticed that they were not taking the interest in it that I desired them to take, and for a time I was at a loss to know how to overcome this lack of interest. As an inducement I wrote up an introductory of each department in THE INLAND PRINTER, explaining its value and the results to be obtained by careful reading. The results I obtained from this exercise were very encouraging, and from then on until the close of the term they took a great interest in THE INLAND PRINTER, and more especially in the problems they were given to work

upon throughout the term. I am very much indebted to your valuable trade journal, as I am sure it has proven an asset to this school."

E. P. McVEY, Torrington, Wyoming.—While we consider the three specimens you have sent us satisfactory examples of the ordinary grade of work, we note opportunities where improvement could be made in them. The folder, "Torrington," while not badly printed, could be printed much better. The high lights are "muddy," due, no doubt, to the use of too much ink. With less ink and more impression over the solids, a much better result would have been secured. On the title-page of the program-folder for the musical sketch, "A Dress Rehearsal," the main displays, as quoted, should have been centered, as were the other lines on the page, and not set flush to the left. As set, the whole page is thrown out of horizontal balance. The three hair-line rules below the upper group, and above the wreath and torch ornament, add nothing of decorative value to the design, simply making it

HENRY D. L. NIEDEMEYER, Youngstown, Ohio.—By far the greater number of specimens of your work sent us are excellent. You have used large initials to excellent effect in several of the envelope-slips and on the proof envelope for The Edwards & Franklin Company. These large initials printed in color, generally red-orange, have considerable decorative value and add distinction to the work. By far too many compositors use initials that are too small, "sending a boy to mill when they should send a man," to quote an old phrase. On the proof for The Edwards Company, it seems the layout and display scheme were determined upon without proper consideration of the subordinate points of the copy. The subordinate matter set in old-style roman capitals which appears at the bottom of the form is quite difficult to read, and it is also decidedly unattractive, not only because of the crowded appearance of the capitals but also because of the large blank spaces between the word or words at the first end of each line and the word at the last end of the line,

to say nothing of the fact that some of the lines are widely letter-spaced and others are not. The pronounced slant of the italic letters in the second panel from the top contrasts disagreeably with the upright text used in combination, as well as with the rules of the panel. The italic does not seem to fit in with the scheme. The large envelope-slip entitled "Our Specialties," while rather inviting to look at, is not inviting when one thinks of having to read it. Few people would attempt to read that big mass of closely spaced capitals. Furthermore, the fact that several items appear on a single line would also add to the reader's difficulties. When items are listed they should not be run together but they should be so arranged that they may be picked out at a glance, that is, an item to the line. A prospective customer in the market for "stock certificates," one of the items listed, would not be able to determine with ease that The Edwards Company supplies those forms. The large program and souvenir for the United Commercial Travelers of America is excellent. We have never seen a book of this nature which we could say was better handled. Especial praise is due you for the appearance of the advertising pages, all except one of which are set in Caslon Old Style. The fact that you have given each advertiser good display and, by varying the arrangement have at the same time provided his space with sufficient difference in appearance, is a point worthy of commendation. One of the pages is reproduced on page 545 as an inspiration for others of our readers, too many of whom seem to think it advisable to employ as many styles of type as they can get into the advertising pages of similar publications.

HARRY H. AKEBUST, Cleveland, Ohio.—All the specimens done by students under your direction at East High School are exceptionally neat and demonstrate that more care than is usual in school printing-plants is exercised by both students and instructor. One feature which we note as distinct from the average run of school printing is the careful spacing between words and lines of body-matter. Display, too, is of a high order, relative emphasis being carefully given the different display points, which are ordinarily few in number, as is essential to strong and effective display. Spacing of lines in display, particularly in the several tickets, could be improved by grouping related lines instead of spacing all lines equally.



Inside spread of folder by John R. Galyon, Chattanooga, Tennessee. The portrait is a genuine photograph, sepia toned, tipped onto the folder, which was printed in two tones of brown on India tint cover-stock.

complex by the addition of unnecessary parts. The ornament is upside down. Rather than place the bottom line between one-point rule cut-offs, we would much prefer to see it set in two lines, in order to secure variation in shape and better contour at the bottom. The rule used for the border, hair-line, is altogether too light for the type, Mission. One-point rules would have been about right. On the program and menu booklet for the Junior-Senior reception, we note that the type-pages, which are rather short in proportion to the paper pages, are placed in the center of the paper pages from top to bottom. Lines of type, or short pages such as these, and even those which are in proper proportion to the paper pages on which they are to be printed, should be placed at least slightly above the center in order to overcome that optical illusion which causes things in the exact vertical center to appear below the center. Vertical balance is not found in the exact center of the page. In the interests of proportion in the marginal spaces the bottom margin should be greater than the top margin, as the front margin should be greater than the back margin. The best effect is secured when the width of margins increases around the page from the back to the bottom. While we do not particularly admire the use of red ink for the text-matter of the pages, we presume red and white are the class colors, which fact dictated the use of red ink on the white paper. When that is not a consideration, red ink should not be employed throughout any form.

THE PRINTERS' PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Selling Printing.

"The easiest thing in the world — next to running in debt — is to pick to pieces an advertisement." One finds this pertinent fact in a folder issued by the McCormick-Armstrong Press, of Wichita, Kansas. "And in the last analysis," the folder goes on to say, "final judgment is passed on whether any piece of advertising is good copy or not by the unquenchable thirst of the treasurer."

What the McCormick-Armstrong Press has so admirably expressed can not be denied. How to run a newspaper and how to write an advertisement are subjects on which one can get gratuitous advice and criticism from any person at any time or place. Yet, for the moment, I am going to join the ranks of this vast army of advisers in connection with the no small percentage of printers' publicity that comes to this department each month. Whether it's a circular, booklet, calendar, blotter, folder or catalogue, all of the printed material put out by a printer in behalf of his firm and the furtherance of the use of printing, constitutes advertising. The whole object is to sell printing, or printing of a better quality. The acid test of the effectiveness of this advertising can be checked up only by the treasurer. We wonder how much of this direct advertising on the part of printers is meeting the test?

The advertising issued by the printers of this country, as reflected by the specimens that come to this department, falls into two distinct classes. One embraces that style of copy that is extremely general in character, indefinite and, apparently, without specific object. We cite as an example, for instance, the circular, house-organ or folder which abounds with such expressions as these:

"We sell printing of quality."

"Now is the time to start that advertising campaign."

"Our printing is superior."

"In printing we excel all others."

And many similar observations, some of greater length, perhaps, but of no greater import. Sandwiched in between may be found anecdotes, jokes, incidents of the war, personal philosophy of the author and other heterogeneous matter. I know what the producers of this character of

advertising contend. They argue they are not producing or aiming to give to their readers intricate and technical discussions of advertising and printing. They are trying, instead, to keep the name of their firm in the minds of their patrons and users of printing, throwing in a suggestive hint of the advertising element now and then within the sugar-coated pill of other irrelevant matter.

Now we turn to the other class, the kind that points out in a concrete way the advantages, methods, uses and results of printing in all of its varied forms; the kind that aims toward a wider and more universal use of type, paper and ink. Advertising of this sort is an agency of service to the buyer of printing and forms a most effective argument to the person who is not yet a purchaser of printed material. It constitutes printing propaganda and hence invades a larger field with greater results as the goal. There need not be, and generally there is

not, a vast amount of uninteresting and uninviting discussion on technical subjects relating to printing and advertising, but material that the thoughtful business man can absorb and put to use. There is no dictatorial advice on how the reader should conduct his business and sell his goods. Instead, there is a citation of printing facts which show what others have done, what others are doing and what he can do. The personal element of advertising is not lost.

Which of these two classes of printers' advertising is the better? If we follow the recommendation of the McCormick-Armstrong Press we will let the treasurer decide, but I have my personal opinion.

The McCormick-Armstrong Press folder, incidentally, delivers its advertising message in a concrete way. It reproduces a large number of catalogues, booklets and circulars which it has printed for various industries and explains the results this direct advertising has gained. The folder affords "proof of the pudding," as it were, in a concrete way. The front cover is shown here (Fig. 1).

The Fishing Season.

Glance at the reproductions of three pieces of printers' publicity shown in Fig. 2, and you can get an idea of how some of the firms are



FIG. 1

Printed in four colors—gold, orange, purple and black—the original presented a striking and pleasing appearance.

taking advantage of the season and the appeal of the wary fish in producing attractive covers for their advertising material.

The calendar card of the Troy Times Art Press, Troy, New York, bears an unusually attractive fishing scene in colors with the caption, "Playing Hookey." It is a specimen of first-class color printing and few who receive the card are going to fail to find a place for it on the wall. "These are perfect days," says the card. "We strive to make our printed things equally perfect." That is the firm's method of connecting up the fishing scene and printing — merely a suggestion, but a rather clever one.

"Goin' Fishin'" is the title of the folder of the Express Printing Company, of Connersville, Indiana. Within, the

with the contents within the booklet. One of the good things in the house-organ is the dissertation on printing prices. It is a straightforward statement as to why fair prices should be charged and why good printing costs more than the ordinary kind. It is the sort of information which printers should give wide publicity in an effort to overcome the conditions arising from that era when by far too many printers were not maintaining business standards and were not making just profits on the work which they were turning out of their plants.

The Edgewood Press.

Many have been the definitions of printing and the efforts to define what printing means in relation to business. We have



FIG. 2.

company wants to know "What kind of bait are you using?" The company disclaims the use of the same kind of bait that many printers are employing; namely, that theirs is the only shop in existence where all of the artistic temperament and genius in the printing world is cornered. The company puts on its hook the bait: "Produce good, honest printing at a fair price." It declares that its "service is to build a job according to your ideas of quality and just that kind of quality your particular business demands. "Every day," the company adds, "we are out-promised and out-bid, but we make our actions conform to our word." Thus, around the question of bait, whether for fish or printing business, the Express Printing Company joins up the fishing theme with that of business. The folder, by the way, is a neat job of printing and its contents brief and to the point.

Impressions, the house-organ of the McCormick-Armstrong Press, of Wichita, Kansas, carries a fishing scene merely as an attractive design for a cover. There is no attempt to link it up

read more exacting definitions, but rarely do we find one that expresses the relation of printing to advertising as thoroughly and convincingly as is done in the paragraph contained on a calendar blotter issued by the Edgewood Press, Incorporated, of Milford, Connecticut. It says:

"Printing is the means of delivering your sales message. The end sought is profitable results. You judge the means by the end. If the printing used draws buyers to you, the efforts at getting buyers have been justified. It is when responses are scarce or *nil* that effort at preparation has been largely wasted. Lack of some essential, as viewed from your prospect's side, has rendered void that which otherwise might have brought a golden harvest.

"The strength of a message is in its being read — by the people you wish would buy your goods. To be read it must first appeal to the eye. It must have that exact balance of text, illustration, and quality of paper, that at first glance impresses the people you want it to impress. The printed

effect must please. The effect needed to please depends upon prospect and product. Perhaps your message requires a simple, neat folder or booklet, printed in black ink; perhaps a more elaborate creation, in two or more colors. But fine printing — always."

Model Printing Company.

In the class of novelty advertising is the folding card of the Model Printing Company, of Glenside, Pennsylvania, which is reproduced here (Fig. 3). The singularly appropriate design in colors and the captions on either side, "Are You Getting Your Slice?" and "Don't Be Satisfied with the Crumbs," refer to the chance to get business by the means of direct advertising. The card is secured by the slit where the knife in the design cuts through the loaf. The contents lay emphasis on the need of printed matter in furthering business, and the United Typothetae emblem as the mark of printers of character. In its appeal for the increased use of printing, the firm makes the point that direct advertising is the strong right arm of business, and that the mainspring of all business is advertising. The card is a good piece of work and should form a forceful appeal.

Xtra.

A recent issue of *Xtra*, issued by C. H. Dexter & Sons, Incorporated, of Windsor Locks, Connecticut, is a Japanese edition. Admirably printed and illustrated in colors on thin white stock representative of the paper of rice derivation of the land of Nippon, it is a most pleasing piece of printing. There is a double-page reproduction of a Japanese print, a typical bit of the art of Japan, representing the attempted invasion of Japan in 1218. On every page there is an ornamental illustration, faithful reproductions of bits of Japanese scenery, a tori, sampan, kuruma, etc. *Xtra*, we easily learn from the initial article, has little to commend in Japanese art, for it says: "Anything novel or bizarre is bound to attract much attention and some admiration. It has advertising value that the publicity man can not afford to ignore. The fact that everything Japanese is 'so different' fully explains the near-craze for their prints and art products which has affected both Europe and America."

So much for *Xtra's* appreciation of Japanese art. In passing, we want merely to challenge the correctness of the foregoing statement for this department has no thought of entering into a discussion of Oriental art.

"Incidentally," says *Xtra*, "it would be highly interesting to hear the opinion of a Japanese upon our attempt to express something of the Japanese style in this issue." As far as the reproduction of prints goes we feel certain the Japanese critic would have little complaint for they are splendidly done, faithful and enlightening.

Without a suggestion of disparagement from the high quality of the house-organ, for we think that, in most respects, chiefly as a product of printing, it is a corking piece of advertising work, we can not but speculate on the frame of mind of the editor at the time of its preparation. First, we have his pessimistic view of Japanese art at which we have hinted by reprinting a paragraph. Next comes a bitter tirade against one anonymous writer who happens to express his dislike for the house-organ. Naturally, one inquires as to why *Xtra* should take up so much valuable space and time on this lone cynic, especially when there are so many fine testimonials to the magazine's worth printed in the issue. Then follows a lambasting of the imitator, the firm, for instance which looks up a successful brand of paper and then puts an inferior brand

of its own with an imitated name. Well, such a firm deserves hard criticism and the article is well taken. Comes next a few biting remarks about the people who know all about editing a house-organ and who insist upon telling the real editor how to do it. The Japanese are a cheery lot of people. At least one does not find that quality reflected in *Xtra*.

We repeat that this issue of *Xtra* is an original, commendable and interesting booklet.

With the House-Organs.

Not many house-organs are in use as advertising mediums for newspapers, but that is one of the chief duties of *More*



FIG. 3.

Pep, published by the British Whig Publishing Company, of Kingston, Ontario. The Whig company does job-printing, but much of the space in *More Pep* is devoted to the interests of the *Daily Whig*, published by the company.

The Chimes, published by the A. L. Scoville Press, of Ogden and Salt Lake, Utah, has again made its appearance after a lapse of some time. The firm merely explains, in the inimitable way that the editor of the house-organ has, that there was no time to prepare the publication because of a rush of business. It reappears, however, with all of its former originality and effectiveness as a piece of publicity.

The Diem & Wing Paper Company, Cincinnati, Ohio, has a new trade-mark, which it exploits in the May issue of its house-organ, *D. & W. Chats*. It calls attention to forty years of service and the trade-mark is designed as a symbol of a pledge of the future as well as a symbol of the past.

The following is from "Observations of Jimmy, the Devil," contained on a blotter issued by the Troy Times Art Press, Troy, New York: "The boss was nervous when Tom, the type salesman, dropped in last week. 'What's eatin' you?' says Tom. 'Aint your toast and eggs settin' well?' 'Oh,' replies the boss, 'I'm figurin' on a big job and it's got to be close. Lese, it takes a hundred reams of 25 by 38—80-lb.' 'Slip in 70-lb. stock,' breaks in Tom. 'The saving on a thousand pounds will help a lot and the customer will never know it.' The boss looks at Tom and says, slow like: 'Tom, if you ever make another crack like that you'll be wondering why my type orders have been falling off. Get me?' And Tom, the jaunty, jest naturally sneaks out the door."

ESSENTIALS OF ENGLISH GRAMMAR.

BY F. HORACE TEALL.



EVIDENCE is plentiful that grammar is seldom effectually taught in our schools. The fact is so patent that many writers have protested that all the current text-books should be burned. H. L. Mencken, in a chapter on "The Common Speech," in his large book on "The American Language," quotes Brander Matthews as saying, in the

Yale Review, April, 1918, page 560, "In most of our grammars, perhaps in all of those issued earlier than the opening of the twentieth century, we find linguistic laws laid down which are in blank contradiction with the genius of the language." "In brief," says Mr. Mencken, "the American schoolboy, hauled before a pedagogue to be instructed in the structure and organization of the tongue he speaks, is actually instructed in the structure and organization of a tongue that he never hears at all, and seldom reads, and that, in more than one of the characters thus set before him, does not even exist."

A noticeable difference between these two writers is seen in the fact that Professor Matthews refers to the genius of the language in general, while Mr. Mencken sees the error only as applied to American use of the language as differentiated from British use. American schoolboys undoubtedly do learn all too frequently to use their language ungrammatically, because of such common misuse among their home folk and other associates, but British schoolboys are subject to the same influence, and yield thereto with at least equal frequency—excepting only the inevitable differences in vocabulary. But this is slightly digressive. Something more germane may be found in the fact that both writers use the language grammatically in their own composition, and I think it is safe to say that they are at least nearly as correct in their speech.

After so long an experience as our schools have had with attempts to teach grammar without adequate results, it is no light proposition that they should undertake a different procedure. In fact, it would be a work of much time and genuine scholarly effort to devise a new method worthy of even a trial. In general, however, it may be said emphatically that a great deal of what our present text-books contain is not essential, and nearly all of the common disputatious matter should be excluded. The opinion is not new that not so much grammar teaching is essential as has been included in most text-books.

Professor William Dwight Whitney was of such opinion, and expressed it in the title of his text-book, "Essentials of English Grammar." It is my opinion that even he missed one of the most important essentials which is the essential and imperative need of making the work interesting. Merely reducing it to the least number of dry details will never be sufficient. So much of grammar as is really and even urgently necessary could be taught so thoroughly that a vast majority of pupils would master it, whereas now but a very small minority really learn it.

Such assertion of present futility can not be of any weight as a mere personal opinion. Therefore I will quote a little from writers who show that they have considered the subject deeply, and who tell explicitly what they find faulty in the established process.

Dr. James C. Fernald, who was himself a grammar teacher and author of two grammar text-books, published just before his death in 1918 an unusual book entitled "Expressive English," with a chapter on "English Grammar." In it he says: "How is it that in English the word 'grammatical' has become almost a term of reproach, and that 'grammatical rules' have come to be considered an oppression and an abomination? This is due to the fact that in the early days a foreign grammar was imposed upon English, ready-made from

without, and with practically no reference to what had grown up within the language. . . . When the scholars turned to English they missed almost everything that made Latin grammar a certainty and a delight. As English was evidently determined to live, they agonized to shape it to the Latin model." He then tells how this Latinized grammar of English failed in interest for the English-speaking people. Later he says: "Changes have come from period to period, but yet, on the whole, an essential unity has characterized the English language for five hundred years. Its best writers and speakers have been persons of clear and vigorous thought, and, in the main, of good taste and fine feeling. They have been most competent to decide what constructions should live, and their approval and use have fixed those constructions in the language. Where they have agreed that a plural form of the verb, for instance, should be used, we should do ill to set aside that agreement and employ a singular form."

Mr. Mencken considers the subject from a point of view diametrically opposed to Dr. Fernald's. He desiderates a grammar based on the common vulgar speech, while Dr. Fernald would merely have grammar simplified, but preserve the essential framework as exemplified in cultured use. Mr. Mencken finds the same difficulty in grammar teaching as now practiced that is charged against it with the opposite aim.

Mr. Mencken says: "More than once, plowing through profound and interminable treatises of grammar and syntax in preparation for the present work, I have encountered the cheering spectacle of one grammarian exposing, with contagious joy, the grammatical lapses of some other grammarian. And nine times out of ten, a few pages further on, I have found the enchanted purist erring himself. The most funeral of the sciences is saved from utter horror by such displays of human malice and fallibility. Speech itself, indeed, would become almost impossible if the grammarians could follow their own rules unfaithfully and were always right."

It is in Mencken's book that we find quoted the following opinion by a teacher, W. H. Wilcox: "Much of the fruitlessness of the study of English grammar, and many of the obstacles encountered in its study, are due to the difficulties created by the grammarians. These difficulties arise chiefly from three sources—excessive classification, multiplication of terms for a single conception, and the attempt to treat the English language as if it were highly inflected." And following this the author of the book says: "Defenders of the old order are by no means silent; a fear seems to prevail that grammar, robbed of its imbecile classifications, may collapse entirely." And a little later Mencken says: "The elementary study of the national language, at least in America, is almost monopolized by dullards. Children are taught it by men and women who observe it inaccurately and expound it ignorantly."

I have used much of my space for quotation, largely because the writers named have said what I think better than I could say it originally, but partly to emphasize the fact that the criticisms quoted are common to others besides myself. I thought when I began of striving to show emphatically the urgent need for printers especially of a command of the general principles of grammar such as they certainly do not now obtain in the schools. That the greatest obstacle to learning is raised by the grammarians, who almost universally perpetrate the faults ascribed to them, can not be doubted.

Grammar can and should be made thoroughly interesting, rather than the dull task it is now. I am convinced that Professor Whitney was very sensible in his idea of teaching only the essentials of English grammar, but equally sure that he did not do the best work that can be done in that way. Grammar simply can not ever be turned into the farce it would become by conforming to the illiterate ungrammaticalness of the uneducated people who confuse every possible law by misconstruction in their speech.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

A New View of the Right Price.

A question that comes up more often than any other in our correspondence is: "What is the right price?"

The majority of the printers asking this question are seriously seeking the light, although they have been told from time to time that the right price is a figure that covers all the cost of production and affords a reasonable profit. "But," says one printer with a modern equipment and efficient management, "my cost is away below that of the man around the corner who has inherited an old-fashioned dilapidated plant." On the other hand, the fellow with the old plant says: "Why should the man with costly modern facilities give all the benefit to the customer and spoil the trade just because a certain method of figuring gives him a seemingly low cost?"

The truth, of course, lies between the extremes. The man with the up-to-date plant usually fools himself by selling his own personality in the business at too low a figure, and getting paid only for the minimum as shown by his cost sheets. The man with the old plant fails to appreciate that his work is really worth less because it is less perfect, although it may, and possibly has, cost more in effort and worry than that of the modern plant.

Then the customer has some rights in the matter. You do not usually set out to employ the slowest and poorest workmen for anything you want done, nor do you offer such men a premium over their fellows. You look for men of average ability and speed, and pay them the market rates of wages or just a trifle more to get a chance of selection. Most business men buy on this principle. The shopper is the exception, though printers act as though he were the whole thing.

This being the case, the customer is entitled to a price based on the cost of production under average conditions, and covering cost under those conditions plus a fair profit.

What are average conditions? The plant in which average conditions obtain is the one where the machinery is kept within reasonable approach to modern conditions, and where there is a sufficient amount of material to enable the workmen to apply at least two-thirds of their time effectively. Some experts claim that average efficiency is seventy per cent. In such a plant, work is produced at a price that would seem ruinously low to the fellow with the ancient plant and the class of workmen who are willing to stay in such a shop, while it would seem exceedingly profitable to the man with modern facilities. In fact, the usual thing is that the old plant finds its cost about what the correct selling price should be, and the modern plant produces at a cost that seems to warrant the owner in cutting prices way below what are really correct, especially if he has the usual loose system of cost-finding that is found in such shops.

Such is the usual condition of things. Now for the new view, that may surprise some of our readers. The right price is a figure at which the average printer can have a profit after

covering all the running expenses of his plant, including the amortization of the plant value before it wears out, and a salary for himself in proportion to what he would pay some one else to do the work, and the interest on the actual money he has invested in the business. By average printer, we mean one who has a moderately well-equipped plant for its size and who is running it on practical lines. This figure will not give any profit at all to the poorly managed plant or to the one which is improperly equipped, while it will give a good profit to the progressive printer who keeps his plant up to date and hustles for new business; at the same time, it will not afford an exorbitant profit to the so-called large modern plant with lots of automatic machinery when it provides a proper reserve for the amortization of the high-priced special machinery, which is much shorter lived than standard equipment.

The great trouble with most of the low prices made by these big modern plants is that they are made without regard to the real costs, and that is the reason why so few of these plants survive the man who brought them together and gave them life at the sacrifice of his personality and energy.

Of course, the small printer with limited equipment can not make the right price on a big edition job of booklets or magazines, nor can the big plant make the right price on those little intricate jobs that are made possible by the close personal attention and initiative of the printer with a few job-presses and a big knowledge of the art and craft of a printer.

No one can name the right price for any job unless he has a complete and detailed knowledge of all the conditions surrounding its production or is to dictate the manner of its making. That is one reason why an estimate made by one printer always seems so wrong to another. They each see the job as they would produce it and figure accordingly, while both may be all wrong as to its value when produced by the method actually used in doing the work.

Until we can get a standardization of printing it will be impossible to standardize the prices; but there is no reason why printing should not be as readily standardized as the products of many other trades have been. Let us hope that this may soon come to pass. Meanwhile, the right price will continue to depend upon the personal factor to a large extent, and buyers of printing must be content to pay for service, while printers must learn that the service is part of the cost and see that it also forms a part of the price.

Planing Down Forms Saves Cost.

At the present time even little leaks are important, and every economy that saves material or labor is of sufficient value to be given a trial. With costs a hundred per cent higher than we used to think they were, and labor (skilled labor) so scarce that it is able to demand any old price and carry the incompetents with it, things that were formerly considered too trifling to be thought of now loom up big. This is our excuse for presenting an article on a seemingly small matter.

Last week we visited a pressroom which was having considerable trouble because the make-ready on the job-presses did not stand up for long runs. The job would look well at the start, but after running a few hundred impressions letters seemed to break away and weaken. Spotting up helped some, but soon other letters gave way. This was delaying promised work and demoralizing the pressmen, who blamed it on the "machine-made type," as they called it.

A little quiet investigation showed that the real trouble was that the forms were not planed down properly. A little care on the part of the stoneman would have saved many dollars' worth of valuable time. Being locked up tightly enough to sustain a limited amount of pressure, the forms would stand up for the make-ready and O. K.; then when the constant pounding of the printing drove down the high letters they would break away.

Forms should be tightened only enough to lift, then the back of the form should be brushed off to remove particles of

moderate-sized plant that is handling an unusually large number of miscellaneous jobs for the size of the plant. The foreman calls it his "Promised and Open Time Record."

The method of use is to make a careful estimate each morning of the time required to handle the promised work in hand and the work not promised. As the number of possible hours in each department is definitely known, a simple subtraction gives the number of open hours for the day. These three items for each department are reported to the office each morning and at noon on returning from lunch hour. The noon report is made by deducting the promised work done during the morning and adding the new promises.

This particular plant employs seven compositors, which gives a possible fifty-six hours of composition for each day. Suppose the morning opens with twenty hours left of jobs that were promised during the previous day, and there are in the composing-room jobs on which no promise has been made that will require twelve hours' composition; this makes a total of

PROMISED AND OPEN TIME RECORD.

DATE	COMP. ROOM.			SUB PRESSER			POST PRESSER			CYLINDERS			BINDER		
	Promised.	Orders in.	Open.	Promised.	Orders in.	Open.	Promised.	Orders in.	Open.	Promised.	Orders in.	Open.	Promised.	Orders in.	Open.
April 19, A. M.	40	10	30	100	20	new	20	5	new	30	15	5	80	—	16
P. M.	30	15	new	68	20	new	30	5	new	20	25	new	50	—	—
A. M.															
P. M.															
A. M.															
P. M.															
A. M.															
P. M.															
A. M.															
P. M.															

Blank Used for Keeping Record of Promises Made.

dust or grit, the stone wiped clean and the form laid down and loosened up enough to allow the type to drop down on its feet. Then the planer should be used gently, first making sure that the face of the planer is smooth, level and clean. Finally, the form should be locked up carefully, care being taken that it remains perfectly flat and without spring.

In talking this over with another printer, he said: "One of the hardest tasks I have is to educate stonemen to keep the planer in condition fit to use on good type, and to use it properly."

When he had succeeded he found that the cost of presswork was reduced because there were fewer bad letters to spot up and the make-ready took less time. Better running time was also made because the make-ready held.

It does not take any longer to lock up and plane down a form right the first time, and the saving will almost pay the stoneman's wages in a moderate-sized plant.

Keeping Records of Available Facilities.

Many printing-office managers seem to think that the keeping of the records called for by the cost system is all that is necessary to secure the required increase of efficiency promised by cost-system enthusiasts; but there never was a greater mistake.

Cost-system records are for the purpose of ascertaining the amount of time that is used and sold and the cost of the sold hours. Incidentally, it shows up a number of the leaks and misuses of time in the plant and may become the guide to a big reform and a decreased cost.

But there are other valuable records that have more to do with smoothing out the difficulties of management and keeping pleasant the relations between the printer and his customer. The particular one we have in mind at present is in use by a

thirty-two hours' work on hand and twenty-four open hours. This fact is reported to the man in the office who makes the promises. He knows how many jobs have been promised which have not gone to the composing-room and is in a position to make promises that have a chance of being kept.

He keeps on his desk a little blank something like the one reproduced here, on which he notes his advance promises as made, even for many days ahead. This he checks with the department foremen's reports and can thus have a pretty close tab on whether they are keeping up to his promises or whether he is promising too much for the facilities in the plant.

This method has proved valuable as a quick index of any change in the character of the work being done and made it possible to either farm out a portion of it or increase the particular facilities needed. The proprietor of this plant says that it once caused him to get rid of a machine which was really losing money for him because it was being used for the wrong kind of work in order to keep it from standing idle, and taking twice as long to do it. At another time he found that certain facilities that were necessary to enable him to complete the work of a valuable customer were not being used more than half the time, and by showing him this fact the records caused him to go out after more work of the kind and get enough to make the machines profitable besides making more work for the other departments. In this case, he says he would never have known the facts if they had not been called to his attention by the man who kept the "promised and open" sheets.

The slight amount of work required to keep such a record pays a big dividend in real profits, besides enabling the house to acquire a reputation for service through ability to make promises that really have a prospect of being kept, in place of the usual acquiescence in any demand the customer may make, hoping that he will not remember it, or will not hold you to it.

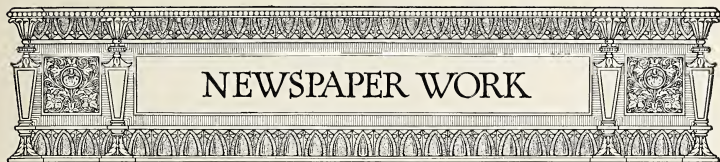


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DELEGATES AND THEIR FAMILIES



BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

Keeping Tab on Subscriptions.

Keeping tab on subscription expirations is a far more important factor in the business success of the weekly or small daily newspaper than many publishers consider it. If a paper has 1,500 subscribers at \$2 a year it should collect nearly \$3,000 a year on subscriptions if there is not a leak somewhere. But we find very few papers that do this, while many do not come anywhere near it. The rule is, rather, nearer seventy-five per cent of the collections than one hundred per cent. Timidity in handling the subscribers for fear of losses in circulation may be ascribed as one reason for the discrepancy, but more often it is failure to get right down to the business of looking after the details or maintaining a good system for following up such collections.

We were in attendance at an editorial meeting some time ago at which this subject occupied a great deal of attention and resulted in some real money for several of those present, at least. For instance, one young publisher present who took no part in the discussions but listened to all attentively, said to us recently: "You remember that district editorial convention we had at ——— over a year ago? Well, that meeting made over \$800 for my paper last year on subscriptions alone. I thought about the matter all the way home, and while I considered my list very good and well paid, I could hardly wait till I could get to the office and go over it. I did this that same night and was astonished to find so much due on subscriptions. Then I went at the accounts in a careful way and started collecting, and I boosted the amount over \$800 above the previous year. Now I am keeping at it in a systematic way and find I can keep the collections up without much trouble."

The system this publisher uses now is one that was described in this department about a year ago. Briefly, it is to segregate on the mailing-galleys alphabetically, right below the list for each separate postoffice, all slugs carrying dates of expired subscriptions—placing the slugs at the bottom of such list each week as the list is corrected. At a glance, then, the expired subscriptions may be seen and counted by the publisher. Then to the delinquent, or near-delinquent, subscribers near little printed subscription reminders, with a perforated blank check attached, may be sent by simply folding such notice and check in with the paper itself when mailing it. No clerical work; no writing; no postage to pay. The subscriber or his family gets the notice on opening the paper at home—and it brings quick and sure returns without offending in the least. It also leads to the prompt correction of any errors in the accounts because the subscriber will make such errors known and will present his claims. Misunderstandings with subscribers are dangerous and breed trouble, and the sooner such things are remedied the better.

The printed notices may be laid at the side of the pile of papers being mailed to each postoffice and quickly shoved into

the folded papers for those who should have them as the mailer reaches the end of the list. Thus none will be overlooked, provided the galley corrections are made and the delinquent slugs slipped to the bottom in the galleys after each postoffice list. We do not advise sending such notices every week, but once each month—and then at the end of the following month send personal letters to those who have not responded. As a rule, in prosperous communities, it will be found that nearly every subscriber has a bank-account somewhere, and he will write in the name of his bank, the town where it is located, the date, sign the check and mail it right back or send it in to the office by some member of the family, if he does not call himself to square up. This is the simplest and easiest system of notice to subscribers and follow-up that we have ever tried out. The publisher of a big weekly told us the suggestion was worth \$200 to him in the saving of postage alone—and it got the money for his paper.

Make Use of Obstacles.

Some years ago, when the writer visited the Panama Canal zone while the great undertaking of connecting the oceans was but half completed, we heard a remark by Colonel Goethals that has always stuck with us—and, incidentally, has been worth some thousands of dollars in its direct application. This remark was with relation to the Chagres River, which flows from the eastward into the canal. This river, sometimes at very low ebb and almost negligible, at other times becomes a raging torrent within a very few hours' time. Its force is discharged right into the canal zone, and to the French who first essayed to build a sea-level canal it presented an obstacle that was never solved or overcome. They could not figure a way to handle the gigantic floods of the Chagres River. It was an enemy almost omnipotent, and the most competent engineers of the time were helpless to meet the situation thus presented. However, when the American engineers figured out the system of a three-lock canal, which was finally adopted, thus raising the bottom of the canal to a level far above what the top of the French canal would have been, and by this means creating a lake thirty-two miles in length and of varying depth to hold enough water to absorb without difficulty all the flood the Chagres River could pour into it, the problem of the Chagres was solved. Not only that, but, as Colonel Goethals remarked, "We have made a friend of the Chagres River and could hardly do without it. The great enemy to this canal construction will now furnish us the surplus water for this great lake, which, in turn, will spill over the great dam we are making at the outlet. The fall of this water will be used to make electricity to operate the canal locks and engines, and will also be used to raise and lower the ships that pass through the locks."

"Making a friend of the Chagres River." That is the remark that stuck when we had seen what a potent enemy it had seemed

and would indeed have proved. The idea can be applied to business, and especially to the newspaper business, where compromise and short cuts to certain ends are often essential but sometimes degrading. There are ways to make friends of the things that oppose us, and it is not always best to humanly jump at the conclusion that everything that opposes us is an enemy to be fought to the death.

For instance, we can cite a despised contemporary in one case where the newspaper owners of a good town were fighting like madmen to crush each other. One of them was popular and aggressive. The other was not so popular, but a business seller; he could create and sell business—more than the other fellow could. But the other fellow woke up to the fact in after years that the business created by his hated competitor always resulted in more business for himself. The energetic troublemaker of the other paper found his chief delight in getting new business before the opposition paper could get it. The opposition paper did likewise, and their businesses both grew. The town became one of the best advertising and best advertised towns in the State and has always remained so. Why? Because one of these competitors learned the situation as it was and took advantage of it. Instead of cutting prices to undermine his competitor, as so many would have done, he stood pat on his own prices regardless of the other fellow. He asserted the value of his printing and his space instead of running down the value and quality of the other fellow's product. He helped quietly to foster the idea that the other fellow had something worth while to sell, but that he had as good or better. He would take business to the other paper if requested to by his own customers—and by that very act disarmed much of the force against himself. Soon both agreed that they were there in a field which would always have two good papers, and that if one was driven out somebody else, perhaps better, would come in to take his place. The fight simmered down to a good-natured spat now and then, enough to make a lot of people want both papers, but it did not interfere with successful raises in rates when necessary, or in adopting the best and most progressive ideas and policies to make the papers grow. The business men of the town viewed with interest the new machinery and good office buildings finally erected for both papers, enjoyed the fact that the editors' families lived in modern homes and had such pleasures as the most prosperous families had, and came to the natural view that here was respectable and successful business, such as they were willing to pay for and to endorse to others.

"Making a friend of the Chagres?" Well, is it not similar and possible in many ways in the newspaper business?

Paper Booms Itself.

We have always believed in a paper booming itself, within reason, and advertising to the community at large the fact that it is there and over with all they want in a local newspaper. This occasionally, not as a chronic conceit that would spoil the effect and change public opinion against the paper. We are moved to these remarks because of receipt of the *Clark County Courier*, of Clark, South Dakota, recently, the issue being a twelve-page seven-column one, in which the editor and publisher, E. A. Silfies, simply compels his people to sit up and take notice of that publication. He publishes pictures of his linograph, his cylinder press, paper-cutter, jobber, folder and even the stapler, and tells about them all, calls attention to the fact that the paper is covering the county and local field and is worth many times over what it costs anybody to get it. This boom edition is sent out to every family in Clark County, and it will create and leave a lasting impression that it is a real newspaper and one to be reckoned with and used in that community. Some sort of an edition of this kind in which the newspaper booms and advertises itself is a good investment every year, especially if the sample copy idea is used liberally.

Simply thinking that a paper is well known and that everybody is informed about it is just the same as some merchants feeling that "everybody knows they are here and don't need to advertise." Hit the ball now and then for a home run for yourself—and of course your own paper is "the best advertising medium on earth."

Pulling Off Successful Stunts.

The progressive and thoughtful newspaper publisher is always full of ideas and suggestions, and can often help out in his community because of this fact. A case in point was recently brought to our attention at Bancroft, a small town in Iowa, where Hutton & Jenks, the publishers of the *Register*, hopped into an emergency and came out with all kinds of glory and success. In briefest possible form the publishers state the case as follows:

An implement firm of Bancroft recently advertised a large auction sale of farm machinery and tractors. On the date of the sale, heavy rains made it necessary to postpone to a later date all arrangements. In order that all would be informed of the new date it was thought necessary to secure some unique method of advertising the postponement, and the editors of the *Register* were consulted. It was decided to distribute advertising-matter throughout the county by the air route, and Donaldson Brothers, of Milford, were consulted. For the sum of \$200 they agreed to distribute the advertising by means of airplane and all the merchants of the city were asked to pay a part of the cost, and, instead of making it a one-man sale, every merchant decided to offer special bargains for that date. The *Register* is published Wednesdays and the arrangements for the air flight were made Monday evening. With this short time, several special pages of advertising were secured and the paper was dropped over the following towns: Armstrong, Ringsted, Swen City, Buffalo Center, Ledyard, Emore (Minn.), Whittemore, Lone Rock, Fenton, Algona, Wesley, Tiptonka and Germania, all in less than two hours' time. Reports from every point indicated that the people were intensely interested and the crowd that came to Bancroft the following day was much larger than had been expected by any of the boosters. The *Register* editors were congratulated by not only the local merchants but by many of the out-of-town visitors. The best part of the entire arrangement was that the *Register* received its regular rates for its advertising, pay for the extra copies distributed by the air route and considerable notoriety for its enterprise. A local lier accompanied the airplane on its entire non-stop trip.

Observations.

By the time this issue of THE INLAND PRINTER reaches its readers the writer and over three hundred other newspaper publishers and editors of this country will be in the midst of their annual pilgrimage in attendance at the National Editorial Association's convention. This year the convention is to be held in the Pacific Northwest. To get there the editors will traverse some thousands of miles of Canada and view the scenes of the Canadian Rockies, winding up for the first real convention program at Portland, Oregon. Later the convention will move on to Seattle, and after that sessions will be held at Vancouver and Victoria, B. C.

We are not mentioning this now with a view to interesting any publisher in attending—it is too late for that—but to call attention to the importance of maintaining and sustaining this national organization which represents more than anything else the small town and county papers and a large class of the dailies. Want of effective organization has cost the papers of the country at large an immense loss at times in matters of legislation and influence, not directly felt, perhaps, but nevertheless a loss that is real. Even the name of such an organization has a potent influence. Protests or requests signed by its president and other officers will reach the highest and most exclusive councils of either business or politics. But what it needs is a personal agent, of good caliber, and active—a man who is familiar with organization business and has the knowledge and heart to go as called upon to impart it to others—a man who has acquaintance and the gift to get into the inner circles where the power of the association should be exerted. And back of all this should be the membership and the willingness of members to exert that power when called upon. It takes money to carry on that sort of thing.

makes that display unattractive but makes it less readable than when fewer styles are employed, as it is difficult for the average reader to quickly adjust his eye to the swift changes from one style to another. The variety of borders used also adds a distracting effect which has no value to the individual advertisers because of distinction afforded. The advertisements, except for those on one page, are segregated, as they should be. The exception is a single-column, six-inch advertisement placed at the bottom of a column with reading-matter above and on both sides.

O. BYRON COPPER, De Soto, Wisconsin.—The *Argus* is an excellent little paper in all respects, and it is all the more remarkable because published in a town of only 350 people. How it is possible for you to find enough interesting news-matter to make the first page what it is is more



First page of paper published in a town of 350 inhabitants. The amount and quality of the items appearing on this page demonstrate that the average small-town editor merely "scratches the surface" in his quest for news.

than we can understand, although we can readily see you have a "nose for news," which makes it possible for you to get first-page stuff where many editors would find only a paragraph. Doubtless this treatment, which suggests importance, pleases your readers. We have nothing but praise for the matter on the first page and the manner in which it is handled. Every page is good, in fact, and the appearance of order effected by the pyramid make-up of advertisements is one of the outstanding good features. This writer believes that no paper is so small but that it will be better for an editorial page, provided it is a good editorial page such as yours undeniably is. He also considers that fifty-two issues of the *Argus* are easily worth the \$7.50 subscription price. Advertisements are well handled too; in fact, all in all, the *Argus* is a model paper and one which we would like other publishers of small-town papers to see.

V. E. SWANSON, Leonard, North Dakota.—The first page of the *Journal* is very well made up, especially since you do not have a great amount of news-matter to work with. This is, of course, excusable, since a town of three hundred does not provide much material for a newspaper. If the headings set in light-face type which appear in the outside columns were placed next to the boxed heading in the center, and if the bolder headings in the second and next to last columns were placed in the outside columns, all of them would stand out better as there would be better contrast between them. The two inside pages are overloaded with display advertisements. Some of these should have been made up on the last page, where there is

room to spare. It looks queer to see the "flag" of the editorial page squeezed between two display advertisements and with no editorial items beneath or on the page. The proper place for the flag is at the top of the first column of the editorial page. The advertisements, taken as a whole, appear too much like a jumble. This is due to the use of larger types for display in many instances than were necessary, and to a lack of white space between type-matter of advertisements and borders. The advertisements run together, as it were, and it is difficult to give attention to one display without being attracted by large lines in others, all of which creates an effect of confusion. It was very careless of you to abbreviate the word "elevator" in the signature line of the advertisement for the Farmer's Elevator. The signature should not have been so large; the big display in any advertisement should be at or near the top. A general use of plain rules for borders around advertisements, ample white space between borders and type, and smaller display, as a rule, would improve the appearance of your advertising pages very much indeed. Presswork, while not at all out of the ordinary, must be considered satisfactory.

The *Lewisville Enterprise*, Lewisville, Texas.—In spite of several faults, more or less important, we must say the *Enterprise* is a good paper. The large amount of interesting local news-matter carried on the first page is a feature worthy of much praise. It is regrettable that the small machine-set headings do not stand out to give readers an idea of what the items are about and to make the paper appear interesting. The advertisements are well displayed and nicely arranged, but the great variety of borders used makes the page rather displeasing, though we must say you make up borders which give the advertisements some distinction, which is contrary to the rule when a great variety of borders is used. That point, however, is not as important as it may seem, for advertisements can be given sufficient distinction with a uniform style of border, when the appearance of the paper will be more pleasing, which fact has considerable value in making the advertising effective. We regret that you see fit to scatter display advertisements over the pages, and especially that you will allow any advertiser "island" position, as you did Cobb, Sherrill & Cobb in your issue for May 20. If you would follow the pyramid style of make-up you would not only make the pages more interesting to look upon, but that style of make-up emphasizes the amount of reading-matter. That, of course, would popularize the paper with the readers, thereby redounding to the benefit of the advertisers. By making the readers wade through a maze of display advertising in following their reading you irritate them more or less. One can't "club" people into reading advertisements by placing them where they stand in the direct path of what the reader most desires, which is the news. It is better to allow the readers to read the news in peace, when they will be in the proper frame of mind to take up the advertisements and give them proper attention. This is accomplished best by following the pyramid make-up, in which the advertisements are grouped in the lower right-hand corner, forcing the reading-matter to the upper left-hand corner, where the eye of the reader first falls in turning to a new page. Presswork is very good, although it would be improved on some of the issues if a trifle less ink and more impression were used.

The *Times-Democrat*, Altus, Oklahoma.—The first page of your issue for June 5 is especially interesting in appearance, though it could easily have been made more pleasing and inviting without being made to appear less interesting. The lack of system in handling the headings is a serious fault. We note that some of them have two large lines and others three, and that all these major lines in headings are spaced too widely. Furthermore, we find that some have no subordinate decks, whereas others have one subordinate deck, and that there is also some variation in the handling of these subordinate decks. It would have been better, also, to have made some of the headings smaller, that is, so far as the dominant lines therein are concerned. It is advisable to avoid having two large headings alongside at the tops of columns, or alongside in adjacent columns elsewhere. This is true not only from the standpoint of appearance, but also because when headings are placed so close to each other one will counteract the effect of the other. Headings, of course, stand out best when surrounded by the gray mass of the body type. With an issue overloaded with advertising it was a good thing you followed the pyramid in arranging advertisements on the pages, as that style of make-up emphasized the amount of reading-matter by massing it in one group toward the upper left-hand corner of the page. Advertisements are quite well displayed and arranged, though many of them are crowded, larger type than necessary being used for the subordinate matter thereof. The white space is not as nicely distributed as it might be in some places, the type-matter in many instances being set in such a wide measure as to crowd the borders from side to side, whereas there is an excess of space in proportion from top to bottom, requiring wide spacing between parts. Such spacing breaks up the unity of an advertisement and makes it difficult to concentrate upon. The variety of type styles used makes the advertisements uninviting to the eye, owing to the lack of harmony between them. The great variety of borders used also adds to the complex appearance of the advertisements, and, instead of giving the individual advertisements distinction, as one might think, they cause the opposite effect, for there can be no contrast between many things more or less alike yet different. It is far better to use one style of borders for all advertisements, plain rules preferably, for then the paper is more inviting to look upon, while distinction may be better provided by manipulation of white space, general form of arrangement, and by the common changes of types of one family, capitals, italics and lower-case.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Printing Imitation Typewritten Letters.

An Illinois country printer wants to know if it is a difficult operation for a small-town printer to print imitation typewritten letters. He has a linotype and typewriter matrices.

Answer.—You can do fairly satisfactory letters of this kind with little or no trouble. Procure a piece of china silk somewhat larger than the form to be printed. Sew a hem on each end large enough to fit over the grippers. Lock up the form and make ready in the usual manner, using a soft tympan. When ready to run, slip the china silk over the grippers and stretch taut. Add one sheet of cardboard to the tympan, as it will require at least that much to compensate for the difference in pressure required. The result will doubtless satisfy you, as that is the usual way such letters are printed.

Segment and Rack Give Trouble.

A Pennsylvania publisher states that his drum-cylinder occasionally bumps as the segment and rack engage. He desires to learn of a remedy. Our advice was as follows: "Tighten the guides that bear against the flange on each side of the tracks. The guides are attached to the underside of the bed of the press, and they are usually equipped with a set-screw and lock-nut. Tighten these a trifle and reset the rack or segment, as the case may require, so that no slur occurs. When you change the adjustment, operate the press slowly, with form on and rollers all set and inked up. After it is found that it does not knock or pound on entering the rack, the speed of the press may be gradually increased to normal. After you secure an action free from pounding, tighten the screws in the rack firmly." The following letter, giving more complete information, was later received:

"We have your letter, and have followed your suggestions in our efforts to set the register-rack and segment for smooth operation. Our press is a drum-cylinder, over twenty years old. It runs nicely and smoothly, with the exception of the bump when the rack and segment engage at a speed of 1,300 per hour. Is it natural that there should be a little bump when the teeth come together? With the forms on — after tightening up the guides underneath the bed just tight enough so that they do not bind on the bed movement and have no play — we operated the press at running speed, with the set-screws loose enough on the register-rack to permit it to find its place in relation to the segment. The screws were then tightened up and the edition run off. First, however, the rack had to be moved toward the rear of the press slightly, in order to eliminate a slur on the form about $1\frac{1}{2}$ to 2 inches inside the edge of the form. The bump, however, remains, and we are at a loss to know how to eliminate it. Sometimes the press goes over nicely and smoothly. At other times the bump is not so pronounced, while at others it is decidedly in evidence. We assure you that some information as to a remedy for our trouble will be gratefully appreciated. It is possible that our trouble is caused by a worn gearing, but there does not seem to be much play between the cylinder and the bed."

Answer.—The fact that the press is so old is the reason that there is so much lost motion in the parts, and that permits an occasional binding of the teeth of the segment and rack. Perhaps, if you tighten the journal of the cylinder to hold it in check, and also the bed-guide a trifle more, it may offset some of the lost motion. If only a newspaper is printed you could dispense with the rack, as the distance it would strike out in register of head would be trifling. The press should be placed in the hands of a press machinist for overhauling. A few days' work by a skilled mechanic may right the few details that are troubling you and prolong the life of the machine.

Labels Appear to Good Advantage.

A Minnesota printer submits a number of labels printed in colors, some having varnished surfaces. The register and general appearance of the work are very pleasing, showing light and discriminating taste. A letter accompanying the samples reads: "Enclosed are some labels for criticism and advice for improvement. On the salmon labels we would like to improve the luster. The varnish used on our labels is run on cylinder presses and racked. We had considerable trouble running them. Can you tell what was used on the other sample attached? It seems like celluloid. On the Gillett label the red and dark blue do not lay right, and considerable trouble has been experienced with making dark blue dry. Temperature of department is about seventy degrees, but even in real hot weather we have the same trouble. All inks are low priced, all under 55 cents a pound. On the gold ink samples we have received two cars of paper that will not lift the gold from form regardless of how it is mixed. It is a water-proofed sheet and will not even take the size properly from bronzing machine. Will appreciate your criticism on all the workmanship and also any solution of the other problems offered."

Answer.—To increase the luster of the red label procure a brighter red, and the varnish will heighten its color. Varnish applied by the use of a plate on the press does not cover as satisfactorily as when a regular varnishing machine is used. Also, drying in air allows penetration of varnish, whereas, if dried in a hot room, a film is quickly formed and drying goes on more rapidly. We do not believe that celluloid varnish is used on the label referred to. Its high price alone suggests that some other grade is used. Ask your dealer for a special blend of varnish for the label. Send sample of stock to him for test of surface. Add some paste drier to the blue and give it a trial. It appears that many blues are slow driers. Considering the price of inks used, you have secured very creditable results. The fact that the gold ink fails to lift off plate and adhere to the stock is due to a physical characteristic which can be averted by changing the density of the vehicle used. Again we would recommend that you consult your ink dealer, furnishing him a sample of the stock you are using for trials in mixing. It is possible the gold size dries too fast and does not hold the bronze to the sheet; try mixing a small quantity of Venice turpentine or Canada balsam with the size. It may have a tendency to make the size more retentive for the bronze.

PEACE WITH PROGRESS IN THE PRINTING INDUSTRY IN GREAT BRITAIN.

BY HENRY LEWIS BULLEN.



THE Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland is the equivalent over there of our United Typothetæ of America. The Great War had the effect of drawing employers and employees together in remarkable harmony. The federation took on new vigor, and now forms a sort of industrial republic, composed of alliances of employing printers, all represented in the federation. Each alliance takes in an area of large and small centers, rather than association in the larger cities only, as is usual with us. England, for instance, is divided into eleven alliances, and the Home Counties Alliance (No. 4), including the territory surrounding London, but not including London, has jurisdiction over thirty-six communities in which printing is done. This extension of jurisdiction originated with the printers' unions. "Town by town was the usual method of dealing with the wages questions until about ten years ago, when the unions hit upon a scheme of grouping, chiefly in geographical areas of counties, but separating for special treatment the larger towns." The low-wage towns were lifted to a higher level than could have been done by the town-by-town method. It also resulted in a better acquaintance and a closer relationship between the unions and the employers. It made it necessary for the employers to organize, and laid the foundation for the alliances which were organized this year.

One of the first fruits of the strengthening of the federation was the proposal of a "betterment scheme," having as a motivating force an Industrial Council composed in equal numbers of representatives of employers who employ union workers and of members of the affiliated trade unions. This proposal was accepted by great majorities in all the organizations concerned. Its object is "to promote good relationship between employers and employed; to secure coöperation and recognition of mutual interests; to encourage direct contact between employers and workers; to resist the action of those who would injure the fair standard of prices and wages by disposing of their goods or labor at less than the standard mutually agreed upon; and to do all things possible for the betterment of the trade and the improvement of its conditions. . . . To assist in the maintenance of such selling prices as will afford reasonable remuneration to both employers and employees." We are glad to report this, for the general prosperity of all engaged in the printing industry depends upon recognition of mutuality of interest and mutual protection of the fair against the unfair. The unions will oppose the price-cutters, and the employers will oppose the wage-cutters. The unions will no longer be compelled in self-defense to admit incompetent workers. The apprentices will be better selected and better protected.

Other objects are: To establish uniform working hours and conditions. To establish means of insuring to the work-people the greatest possible security of earning and employment, without restriction upon change of employer, and to endeavor to minimize unemployment and casual labor. To provide means for securing to the work-people a greater share in and responsibility for the determination and observance of the conditions of health and comfort under which their work is carried on. To take in hand the question of apprenticeship conditions; the adoption of suitable methods of selection for apprenticeship; the technical training for apprentices, learners and journeymen. The removal of blind-alley occupations.

This splendid democratic plan, be it noted, was formulated by the Federation of Master Printers, headed by printers whose names are historic and most influential in the art and mystery.

The employers and unions are represented equally on a National Executive Council. "When the chairman is a member of a trades union, the vice-chairman shall be an employer, and vice versa, the chair and vice-chair passing annually from a representative of the employers to a representative of the unions alternately."

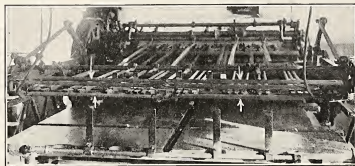
One of the first fruits of this harmonious plan was an agreement on an eight-hour day and payment for the six principal national holidays, and one week's vacation with full pay to employees who have been six months on a pay-roll, with a pro rata allowance for employees working less than six months, on the basis of one day for each completed two months' services. Wage agreements have been made affecting all communities, varying from \$18 to \$14.50, the lowest being in the smaller and more remote communities. These rates are very much higher than those current in 1914.

On February 22 a national memorial service was held in St. Paul's Cathedral in honor of nearly five thousand printers who had given their lives in the good and great fight against antidemocracy. The services were under the auspices of the Federation of Master Printers and the trades unions affiliated with the Printing and Kindred Trades Federation of the United Kingdom. Employers and employees who had stood shoulder to shoulder in France and elsewhere in mutual and glorious patriotism were animated with a degree of fraternalism never equalled in the history of their country. As the soldier-printers came back from the trenches they discovered (in the words of one of the officials of the federation) "that employers and employees who did not fight for their country on the field of battle were nevertheless doing valiant service and laying the foundation for a superstructure that shall be a worthy memorial of the strenuous days of the Great War," the Industrial Council of a united printing industry.

This, we think, is "saving democracy" in the right sense of the term.

PRINTER MAKES NEW USE OF ELECTRICITY.

An Eastern printer, with the Mansir Printing Company, of Holyoke, Massachusetts, recently made an interesting application of electricity on a Miehle press. He took four standard



Electric Heaters Applied to Cylinder Press to Eliminate Slip-Sheeting.

enclosed two-foot electric space heaters and mounted them as shown in the accompanying half-tone so that the sheets of paper after printing passed between the upper and lower pair, each pair of which extends across the press. Heat is thus applied to both the upper and lower surface of the paper as it passes through, sufficient to make it unnecessary to slip-sheet. The saving on one catalogue job, it was said, paid for the four two-foot length heaters and their installation. Direct current is used in this case, although alternating current may also be used, each heater taking an amount of current a little less than the ordinary household electric iron. The flexible cords dropping from outlets on the ceiling carry the current to the heaters.—George K. Kirkgasser.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Training of a Salesman."

When a man who directs one of the largest forces of salesmen in the world sets forth his ideas on "The Training of a Salesman" in book form, as William Maxwell, vice-president of Thomas A. Edison, Incorporated, and president of the Edison Phonograph Company, Limited, has done, it is natural to expect something out of the ordinary. This is indeed the case, for of all the works on "salesmanship" we have been privileged to read, this new publication of Lippincott's is one of the few in which the author gets down to "brass tacks." The scope of the book is indicated from this paragraph of the opening chapter: "The object of this book is to deal with numerous practical phases of salesmanship in a way which will suggest the psychology involved without propounding psychological formulae." This is indeed refreshing in view of the fact that all too many works on salesmanship might better be labeled "Essays on Psychology."

The author takes exception to the claim that any salesman can at all accurately "size up" a customer, citing actual and, of course, practical examples to prove his point. These examples not only carry their point, but are so interestingly presented as to provide good reading for those not directly engaged in selling, though, as the author states, we are all salesmen, more or less.

One of these interesting stories concerns a Texas rancher who came to Chicago with a trainload of fat steers. His boots hurt him, so when he had been paid for the animals he removed his shoes and went down-town in his bare feet. Barefoot, clad in overalls, he went into a wholesale hardware house to purchase 120 miles of barbed wire. The salesman "sized him up" and called the police, thinking him crazy, but when the police, in searching the rancher, found the fat check, and after the Texan had explained, the order was gladly entered.

The importance of salesmanship is admirably expressed in this way: "In normal or subnormal times, salesmanship is the neck of the jug that holds the profits of commerce, and those profits ordinarily flow into the pockets of industry no faster than salesmanship pours them in."

In "The Training of a Salesman" Mr. Maxwell has given the heart of salesmanship, dissected and built up again by a master hand. Under four phases of the art — gaining attention, enlarging interest, creating conviction, and closing — he has gathered the methods by which these phases are to be executed, and illustrated them with concrete examples, such as that which is given above, so that the lessons sink into the mind to stay. If you doubt whether you could grasp his leads successfully, and put them into practice, you have not taken in the fact that this master salesman has charted the field for you with exact knowledge of his facts.

Mr. Maxwell has put into practical and inspiring form just such talks as, we imagine, he gives the army of salesmen who have built up the great company over which he presides. His chapter headings, such as Sizing Up a Customer; Approach;

Overcoming a Customer's Indifference; Getting the Order; Good Salesmanship Badly Done; Why Edison Has Succeeded, and Wanted — A Man With Executive Ability, are presented with such a grasp of human nature, of psychology and experience, that they offer inspiration and suggestion to the most experienced reader, and are a veritable life-preserver for the beginner.

"The Training of a Salesman," by William Maxwell. Published by the J. B. Lippincott Company, Philadelphia, Pennsylvania. May be secured through The Inland Printer Company. Price, \$1.50; postage, 15 cents extra.

OUR SPECIAL INSERT—THE WORK OF R. H. SOMMER.

The portrait of General Pershing, the subject of the special insert appearing in this issue, is the work of R. H. Sommer, one of Chicago's artists who is fast coming to the front. After a number of years in the employment of photoengraving establishments, Mr. Sommer has opened a studio and is rapidly building up a good clientele. Mr. Sommer has devoted his attention to the development of portraiture, the character of which is the etching technique, and is applying this art in all his work. He is now engaged on a series of twelve portraits of the leaders of the war, which he has been commissioned to draw in the same technique.

The original drawing from which our insert is reproduced was presented to the Government by Mr. Sommer, and was used extensively during the Pershing Patriot Drive, as set forth in the following letter received by Mr. Sommer from Lloyd D. Waddell, chairman of the War Savings Committee for Cook County:

In behalf of the War Savings Committee for Cook County, I hereby take great pleasure in presenting you with a certificate of recognition, as a token of our appreciation for the help and coöperation which you extended in the Pershing Patriot Campaign. The original drawing of General Pershing, which you presented to this committee, has been the means of giving us wonderful publicity, and we have used it in designing our twenty-four sheet, one sheet and one-half sheet posters, for making cuts for newspapers, and for other literature gotten out during the Pershing Patriot Drive. This committee appreciates very much your hearty coöperation.

Photographic copies of the portrait were sent to General Pershing, who, in returning one of the copies bearing his autograph, wrote Mr. Sommer as follows:

I have received your letter of February 24, also the copies of the picture which you sent me, and wish to express my sincere thanks and appreciation for your kindness. As you request, I am forwarding you a copy which I have autographed. With kind personal regards, believe me, very sincerely yours, JOHN J. PERSHING.

In our issue for September, another drawing by Mr. Sommer, a portrait of Marshal Foch, a companion picture to the one of General Pershing, will be shown.



Chicago Printers and Paper Dealers Photographed at the Country Club,

CHICAGO PRINTERS AND PAPER DEALERS VISIT KALAMAZOO PAPERMAKERS.



cordially invite you to be our guest on a trip of inspection through the paper-mills of Kalamazoo. This will afford an enjoyable summer outing as well as an opportunity to note the magnitude of the papermaking industry of our city." Thus read an invitation received by a large number of Chicago printers early in June. The invitation was accepted by about ninety printers and paper dealers, and those making the trip were unanimous in expressing the opinion that it was well worth the time spent, and that they had a better knowledge of papermaking as well as a better understanding of the papermakers' problems.

The party left Chicago Thursday evening, June 26, going by boat and spending the night on Lake Michigan. Upon reaching Grand Haven early Friday morning, breakfast was served and the party continued its journey by cars to Grand Rapids, thence to Kalamazoo, making the first stop at the Kalamazoo Vegetable Parchment Company's mill. Here were viewed the various processes—starting with the treatment of the raw material and going through to the finished product—by which waxed, bond and vegetable parchment papers are made.

A long string of automobiles then took the party on a tour of the city and out to the country club for lunch. The afternoon was devoted to visiting the different paper-mills, of which there are sixteen in the Kalamazoo Valley. These mills, with their daily tonnage and the kinds of paper made, are as follows:

Bryant Paper Company—250 tons; book, coated light catalogue and onion skin. Hawthorne Paper Company—12 tons; writing, ledger and bond. Kalamazoo Paper Company—75 tons; general line, bond, flat and book. Kalamazoo Vegetable Parchment Company—42 tons; waxed, bond and vegetable parchment. King Paper Company—60 tons; offset, coated papers and book. Monarch Paper Company—50 tons; book. Rex Paper Company—17 tons; book and offset. Standard Paper Company—75 tons; board. Western Board and Paper Company—32½ tons; board. Bardeen Paper Company—55 tons; book, coated, lithograph, etc. Mac-Sim-Bar Paper Company—125 tons; board. Wolverine Paper Company—13½ tons; tissue and specialties. Michigan Paper Company—50 tons; book. Watervliet Paper Company—

25 tons; book. Lee Paper Company—15 tons; book. Eddy Paper Company—100 tons; board.

That the Kalamazoo Valley is rapidly developing as a paper-making district is evident. A book published in the district three years ago gave the daily tonnage of the mills as seven hundred, but this has since increased until the capacity is now 907 tons a day. As set forth in a folder giving the program for the day's visit to the city, the district has the capacity to manufacture five per cent of the annual tonnage produced in the United States at the present time. It is responsible for one-tenth of all the book-paper manufactured. Practically all grades of paper, with the exception of newsprint, are manufactured there. Manufacturing conditions, shipping facilities, contact with the best paper markets, abundant water supply, and the spirit of harmony existing among the mills combine to surround the paper-mills of the district with an environment that is particularly favorable.

After the trip through the mills the party assembled for dinner at the Park-American Hotel, where James H. Buswell, advertising counselor, former president of the Kalamazoo Advertising League, acted as toastmaster and called upon a number of the printers and paper dealers for short talks. This event marked the close of an extremely profitable and enjoyable day's outing. Special cars, leaving Kalamazoo about eight o'clock, took the party back to Grand Haven, arriving there in time to catch the boat back to Chicago, where they landed at half-past seven Saturday morning.

The trip was planned at the suggestion of P. A. Howard, publisher of *The Ben Franklin Monthly*, and was under the auspices of the United Business Interests of Kalamazoo—the Kalamazoo Chamber of Commerce, the Paper Manufacturers of Kalamazoo Valley District, and the Kalamazoo Advertising League.

PRINTING THE PEACE TREATY.

A writer in *Mull's Musings*, taking a humorous vein, asks: "When the peace treaty is printed, should it be set in French Old Style, German Text, Old English or italics? How about fourteen-point? And the paper: French folio, Italian handmade, or Japan vellum? Did we hear some one say 'scrap stock'? As for the binding, half Russia may be suitable. The devil just suggested that as the Huns will be rather sad, the ink used for the treaty should be Prussian blue."



Kalamazoo, Michigan, in Which City They Spent a Day Inspecting the Paper-Mills.

HANDLING A MIXED LINOTYPE JOB.

BY JACK EDWARDS.



RECENTLY a large publishing house received a composition job that was made up almost entirely of eight-point and ten-point type, twenty-five ems wide. Where eight-point type predominated on a page of the copy the ten-point lines to be set were few in number; and the same was true in regard to the brevier lines when long primer occupied the greater space. However, there were very few pages in the entire job that did not contain the two different sizes of type. So the problem as to how best to handle the job confronted the foreman and the operators.

To make matters even more difficult, the salutatory line on each page of copy called for eight-point small caps, and there was only one eight-point book font in the house, most of the work turned out by the firm being jobwork. And the signatures, which appeared at the close of nearly every sheet of copy, were to be set in eight-point caps and small caps. But in many instances the salutatory and signature lines were the same on a great many different pages.

The job was a large one, averaging over thirty-five galleys of type each day, and running through several months of time. So it became necessary that a certain definite working system should be adopted for the speediest and least complicated handling of the work. And shortly a plan was put into execution that proved highly satisfactory.

Three machines were put on the work each day. One contained a magazine of eight-point job-type, and another a magazine of ten-point job-type. The third machine, a Model 8 linotype, was equipped with a magazine of eight-point book-type — the only one in the house — and a magazine of ten-point job-type. The Model 8 machine occupied the central position of the three machines put on the work. Its operator was called the "take" man. All of the copy was brought to him and he was given several minutes' start on the job each day, the other two operators working at something else until their co-worker had made up several takes for each.

The "take" man would go through several pages of copy and set the eight-point salutatory and signature lines in the caps and small caps called for, in a great many instances having the opportunity of holding the lever for recasts. On

the pages where eight-point type predominated he would merely set the starting and ending eight-point lines, together with the few lines of ten-point type appearing on the page, and thus would have a take all ready for the eight-point machine, and vice versa.

Another duty of the "take" man was to make up the galleys of type as they were set. The other two operators would place the copy of each take on the dump after having set it and put the type on top of the copy. As the pages were all numbered, the "take" man could tell very easily which order the different masses of type should occupy on a galley.

Although the operator of the middle machine had to go through the performance of setting two different sizes of type while the other two men simply set one size each, the number of lines that he set was comparatively small, so, usually, he had plenty of spare time in which to keep the galleys made up. But when he had run entirely out of copy he would help either or both of the other men, depending on the number of takes left for each.

As said before, the plan proved entirely satisfactory. Not much time was wasted by unnecessary handling of copy, and the type accumulated upon the dump nearly as rapidly as would have been the case had the job been all straight matter of one size of type.

NUT MEATS FOR PRINTERS.

BY ABE SHILLINGS.

God loveth and prospereth a cheerful charger and a good collector.

A printer may be a blacksmith but a blacksmith will never be a printer.

Some editors insist on putting themselves out of business by condemning everything in their home town, and call themselves martyrs.

Printers' chickens come home to roost the same as other people's.

The farthest way around is not the nearest way home any more. Cut your costs or your costs will cut you.

Printers have as much right to own an automobile and a lakeside cottage as any other business man, by heck.

If another printer tells you how to lift your mortgage, ask him if he has done it before you take any stock in what he says.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Lieut. George B. Wimble, of Australia, in the United States.

THE NEW YORK office of THE INLAND PRINTER was the recipient of a visit from Lieut. George B. Wimble, of F. T. Wimble & Co., Limited, typefounders and dealers in printers' supplies, of Sydney and Melbourne, Australia. Mr. Wimble is looking into various lines of printers' machinery and equipment with a view to making connections for handling the sale in Australia. Any manufacturers wishing to make such connections for the sale of their products in Australia, and desiring to get into communication with Mr. Wimble while he is in this country, may address him in care of THE INLAND PRINTER, 632 Sherman street, Chicago.

United Typothetæ Convention to be Held in New York City, September 15 to 17.

THE great event of the year in the printing industry is the annual convention of the United Typothetæ of America, which will be held this year in New York City, Monday, Tuesday and Wednesday, September 15, 16 and 17, headquarters being at the Hotel Commodore. As has been the custom in years past, this will be strictly a business convention, the time being devoted to the discussion of problems and the exchange of constructive ideas vital to the welfare of the industry. At the time this is written the complete details of the program are not available. This information may be secured, however, and arrangements for attendance made, by addressing the national office at 608 South Dearborn street, Chicago.

"Art & Life" Succeeds "The Lotus Magazine."

THE INLAND PRINTER has received a letter from Gardner Teall, editor, in which announcement is made of a new publication, *Art & Life*, which will incorporate *The Lotus Magazine*. The new magazine will be devoted to art in its broadest sense. It is stated that "*Art & Life* will concern itself with art as interpreting life, with life as reflected by life." The first issue of the new publication appeared June 18.

The following titles provide a very good idea of the character of the articles and the type of authorship: "Benjamin West, American President of the Royal Academy, by Marion Wilcox; "The Crown Jewels of Russia," by George Frederick Kunz; "Pac-

tific Patriotism in American Art," Carter Glass; "The Shattered Glass of Reims," Ida J. Burgess; etc.

Art & Life is published from 665 Fifth avenue, New York city, by The Lotus Magazine Foundation, Incorporated.

The Blatchford Patent Base.

AN announcement that should be of great interest to the trade in general is the one being made by the E. W. Blatchford Company, World Building, New York city. This company has developed a patented metal base for mounting electrotypes which adds greatly to the efficiency in the lock-up of forms. Several years have been spent by the company in experimental work developing this system of plate mounting, testing it out thoroughly in a number of large establishments before offering it to the trade at large. Printers who are interested in equipment that will increase the efficiency of their plants may secure complete information and descriptive literature, and also arrange for a demonstration of the system, by writing the company at the address given above, or at 230 North Clinton street, Chicago. Those who will be in attendance at the convention of the United Typothetæ of America, which will be held in New York in September, will have the privilege of seeing the entire mounting system on exhibition at that time.

Nicholas Paul Quirk, Wood-Engraver, Receives Honors From Japan.

Nicholas Paul Quirk, a young Chicago wood-engraver, has just been made the recipient of distinction in the form of a diploma of the first class from Japan for his portrait of President Wilson. The portrait, engraved on wood, was approved by our chief executive, and was reproduced in THE INLAND PRINTER for March, 1917. It attracted the attention of a young Japanese wood-engraver, Tokihiro Shibasaki, who was placed in communication with Mr. Quirk by THE INLAND PRINTER. Taking a keen interest in the work of his fellow "wood-pecker" of Chicago, Mr. Shibasaki had the portrait placed in the thirty-second semi-annual exhibition of the Cho-Kwo-Kwai (sculptor-engravers' society) of Tokyo, which was held in Ueno Park, the Imperial Art Institute of Japan.

In addition to the signatures of the Committee on Awards—Kiesuke Shimo, Naohiko Masaki, Baron Marimasa Takei and Seishim Hirayama—the diploma, which is

dated June 2, bears the autograph of Viscount Kiego Kiyoura, ex-Imperial Minister of Justice and president of Cho-Kwo-Kwai. Nicholas Quirk, Sr., was assured by Junpei Ancha, acting consul for Japan, and S. Mori, a dealer in oriental art works with offices in the Fine Arts Building, Chicago, that the certificate carries high honor, the exhibits being held under the official direction of Japanese authorities.

Bermuda Journalist Receives "Royal" Recognition for Services.

IT is always a privilege to record an honor extended to a fellow journalist, and on this occasion we are glad to mention one that is especially noteworthy. From Bermuda we have received a message setting forth the announcement that in awarding his "Birthday Honors," His Majesty, the King, had conferred the honor of Membership in the Order of the British Empire on John J. Bushell, managing editor of *The Bermuda Colonist and Daily News*, Hamilton, Bermuda. An award of this character is recognition of the fact that the services rendered by the recipient have been accounted of value to "King and Country," and we extend our hearty congratulations to our fellow member of the journalistic profession on the high honor that has been accorded him.

Linograph Company to Erect Modern Factory Building.

FROM an article published in the Davenport (Iowa) *Times* of June 26 THE INLAND PRINTER learns that plans have been completed and construction will be begun at once on a modern new factory building for the Linograph Company, of that city, manufacturers of the well-known typesetting machine known as the "Linograph." The first unit of the new structure, an illustration of which, made from the architect's drawing, is shown herewith, will be 65 by 150 feet, and will be a four-story building with basement, which will also be used for manufacturing purposes, thus making five floors in all. Later it is intended to add two more units and to connect all three units into one large building.

Ever since the Greater Iowa Association prevailed upon the Pederson brothers to move their small factory from Minneapolis, Minnesota, to Davenport seven years ago, the Linograph Company's business has steadily increased. A number of Davenport business men have taken into the organiza-

tion by the Pederson brothers upon starting in business there, giving them a strong backing which has been rewarded by a large increase in the business. P. O. Pederson is general sales manager, and, we learn from

Newspaper Union; Friend W. Richardson, president of the California State Press Association; Past President H. G. Palmer, of Hollywood; Col. Al Fairbrother, of Greensboro, North Carolina, and others.



New Home of Linograph Company, at Davenport, Iowa.

the *Times*, has developed enough foreign business to keep the factory busy a majority of the time. In addition, he has built up a fast-growing domestic demand for the linograph machine. Hans Pederson is the inventor of the trio and also acts in the capacity of vice-president and general manager of the company. J. C. Pederson, secretary, has charge of the office, and R. R. Englehart is president.

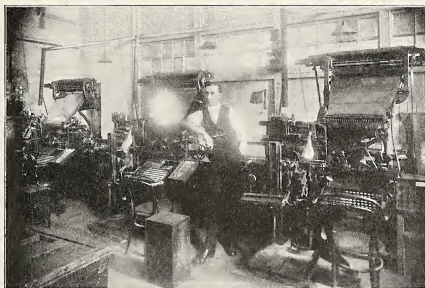
Southern California Editorial Association.

Through the courtesy of Timothy Brownhill, editor of the *Journal*, Puente, California, we have received an account of the thirty-first annual meeting and outing of the Southern California Editorial Association, which was held at Redondo Beach, June 21 to 28. The event proved to be one of the most interesting the organization has held for many years, not a dull moment occurring from start to finish.

The scribes were the guests of Redondo Beach, Hermosa Beach, Fort McArthur, the Submarine Base at San Pedro, the Lewellen Iron Works at Torrance, the ship-building yards of San Pedro (Los Angeles Harbor), and other noted institutions, all contributing to the entertainment and happiness while in session at the noted seaside resort at Redondo Beach.

While practically the entire week's outing was spent in recreation and sightseeing, Saturday was devoted exclusively to business. During the forenoon, addresses were delivered by James K. Richardson, president of the Board of Trustees of Redondo Beach; George F. Orgibet, president of the Redondo Chamber of Commerce; F. H. Johnson, of Hermosa Beach; Colonel Clarke, commanding officer of Fort McArthur; J. F. Whiting, formerly efficiency expert of the Western

Saturday afternoon was devoted in large part to the annual election of officers and other affairs of a business character. The officers elected for the coming year are, John E. King, *Hemel News*, president; J. L. Matthews, *Covina Argus*, first vice-president;



H. Hawker, Australian Linotype Expert, with His Machine, in the Plant of the "Daily Examiner," Clarence River, New South Wales.

F. M. Keffer, *Van Nuys News*, second vice-president; B. M. Marriott, *Alhambra Advocate*, third vice-president; C. H. Turner, *Redondo Reflex*, secretary-treasurer. Executive Committee: E. O. Wickizer, *South Pasadena Record*; Frank Hosteldt, *Rialto Record*; J. J. Conrad, *Huntington Beach News*; Paul W. Moore, *Redland Facts*; Justus F. Craemer, *Orange News*; Clarke F. Walte, *San Pedro Pilot*; Timothy Brownhill, *La Puente Journal*.

F. K. Barnhart Secretary and Sales Manager, Seybold Company.

Announcement has been received of the appointment of F. K. Barnhart as secretary and sales manager of the Seybold Machine Company, with offices at Dayton, Ohio. Mr. Barnhart was associated with the Oswego Machine Works for seventeen years as sales manager and treasurer.

In its announcement the company states that "In the purchase of the Oswego Machine Works it has been and is the purpose of the Seybold Machine Company to most carefully conserve the interest of all users of Oswego cutting machines and all customers of the Oswego Machine Works throughout the world, and this new appointment is in line with that policy and also to make provision for the large extensions to the business in all the products of the company."

H. Hawker, Australian Linotype Expert.

E. M. Keating, editor of the "Machine Composition" department of THE INLAND PRINTER, has received an interesting letter from H. Hawker, Grafton, New South Wales, who, in 1914, came to Chicago and received instruction on the linotype from him. After completing his course of instruction under Mr. Keating, Mr. Hawker entered the Mergenthaler factory at Brooklyn for additional instruction. Because of his thorough knowledge of the linotype Mr. Hawker's advice and services in the erection and operation of machines are frequently sought by publishers of newspapers in Australia.

At the time of writing, Mr. Hawker had just finished overhauling a linotype at Murwillumbah, and was taking charge of the machines in the plant of the *Daily Examiner* at Clarence River, New South Wales.

Mr. Hawker states that Cleveland is his favorite American city, that he saw more life in New York city in a day than he did in London in a week, and that he will never forget the kindnesses shown him by American



Members of the New York Master Printers' Association Posing for the Photographer

linotype students with whom he studied while here. It is good, indeed, to have our good points remembered and lauded so long after the "stranger within our gates" has left for his own land.

Babcock Printing Press Company Entertains Printers.

New York printers to the number of two hundred, members of The Master Printers' Association of that place, were the guests of the Babcock Printing Press Company at its fourth annual outing, held at New London, Connecticut, on June 24.

The day's activities included a visit through the Babcock plant, a shore dinner at Ocean Beach and a tour of inspection of the United States Submarine Base, where the guests were shown through the captured German submarine U-111. After the dinner short talks were made by James E. Bennett, president of the Babcock Printing Press Company; James G. Hammond, secretary of the New London Chamber of Commerce; Capt. F. L. Oliver, commandant of the United States Submarine Base, and Rev. J. Beveridge Lee.

Printers Ask for Cleaner Money.

At the Steel and Copper Plate Printers' convention in New York recently, besides resolutions denouncing bolshevism, the prohibition of the use of light wines and beer, endorsement of the Peace Treaty in all those parts applied to labor, and requesting self determination for the Irish people, there was also one requesting Congress to provide plenty of new paper money. At present there is no provision by which the Treasury may pay for the transportation of paper money to and from banks, with the result that a large number of dirty bills are in circulation, a menace to health as carriers of contagion.

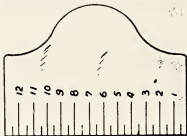
The convention was addressed by S. H. Horgan on the subject of rotogravure, the new method of intaglio engraving and printing about which the delegates wanted to learn as much as possible. In Great Britain bank notes are printed in that manner now and it will not be long before other nations will be following Bavaria in the printing of postage stamps in the same way. The delegates to this convention are awakening

to the importance of this new intaglio-printing method to their trade.

The officers elected are: President, Joseph S. Leach, Boston; vice-president, W. K. Eastman, Ottawa, Canada; secretary-treasurer, James E. Goodyear, Philadelphia; organizer, John C. Lippert, Chicago; delegate to American Federation of Labor, W. D. Clark, Washington; alternate, S. Edward Beach, Washington. Trustees: John Webster, Philadelphia; Luke Cashin, New York, and Mylo Jackson, New York. Executive Council: Gerald McGill, Philadelphia; S. E. Black, Washington; Maurice Morrissey, Boston; John C. Lippert, Chicago; Thomas G. Keegan, New York; John H. Dooley, Ottawa; Thomas F. O'Neill, New York, and Maurice Stamm, Cleveland.

A New Make-Up Rule.

H. Edwin Ryan, of the Kelliher & Ryan Printing Company, Moberly, Missouri, sends THE INLAND PRINTER a drawing of a new



make-up rule he has invented, and states that he is planning to form a stock company, of printers only, to manufacture the rule and place it on the market. A reproduction of the drawing is shown here.

Sinclair & Valentine Now Making Rotogravure Ink in Many Colors.

Shortly after the war started, the chemists of the Sinclair & Valentine Company began experimenting with rotogravure ink, their aim being to produce an ink possessing all the rich, velvety quality so characteristic of the priceless mezzotints of the last century. The success of their efforts is shown in the announcement that the company is now turning out 2,500 pounds of this ink daily, and with additional mills expects to be turning out many tons daily by the coming fall.

Besides the photographic brown so commonly used, the company has developed black, sepia, green, olive, Dutch blue and a red, so that we may hope for a gratifying change from the brown in the variety of colored inks used in rotary photogravure from now on.

"Instruction in Printing in Public Schools."

THE INLAND PRINTER has received a copy of a pamphlet bearing the above title from T. G. McGrew, superintendent of the United Typothetae of America School of Printing, Indianapolis, Indiana. The pamphlet has been published by the Committee on Education of the United Typothetae of America, and sets forth the recommendations of the committee.

An idea of the contents is best gained from the chapter headings which follow: Policy—Instruction in Printing in Public Schools; Preliminary Investigation; Course of Study; Equipment; Qualifications of a Printing Instructor; Guide for Report on a School of Printing, and Typographic Technical Series for Apprentices.

The pamphlet gives a valuable fund of information, and should be in the hands of all instructors of printing as well as those contemplating starting courses of instruction in printing. Copies may be secured by addressing the Educational Committee of the United Typothetae of America, 608 South Dearborn street, Chicago.

Standard Booklet and Catalogue Sizes.

From the Dexter Folder Company has been received a copy of the new pamphlet entitled "Standard Booklet and Catalogue Sizes—How They Cut From 20 by 26 and 23 by 33, the New Cover-Paper Sizes." The pamphlet has been prepared in the new standard page size, $7\frac{1}{2}$ by $10\frac{3}{4}$ inches, adopted by the National Association of Purchasing Agents, for booklets, catalogues, house-organs, price-lists and circulars. As we read on the inside of the front cover: "Before its official adoption by the National Association of Purchasing Agents, the United Typothetae of America investigated and recommended this size of $7\frac{1}{2}$ by $10\frac{3}{4}$ because it will best fit the equipment of the average



During Their Outing as Guests of The Babcock Printing Press Manufacturing Company.

printer. The pocket booklet size, 5-16 by $7\frac{1}{2}$, was also adopted by the purchasing agents. This size, when saddle stitched, will open and file flat with the $7\frac{1}{2}$ by $10\frac{5}{8}$ size."

The pamphlet shows how these new cover-paper standards — 20 by 26 and 23 by 33 — cut to advantage all the leading booklet and catalogue sizes. In tabular form it shows the 8, 16 and 32 page, as well as the 24-page, booklets or forms that cut and print from the 25 by 38, 32 by 44 and 33 by 46 standard size sheets. It should prove of great value to every printer, printing salesman and buyer of printed matter.

The two sizes of cover-paper mentioned have been adopted and the pamphlet published by the Cover Paper Manufacturers' Association. Copies will gladly be forwarded upon request by the Dexter Folder Company, 300 Fifth avenue, New York.

Michigan Press and Printers' Federation.

When the Grand Rapids Printers' Association invited the printers of the State to a convention in Grand Rapids June 5 to 7, it was emphasized that this would be a strictly business meeting where printers' costs and printers' organization would be the main features. With this understanding, ninety printers from as far-scattered districts as Monroe on the southeast to Marquette on the northwest met with the printers of Grand Rapids for a three-day course in practical organization work.

Joseph A. Borden, secretary of the United Typothetae of America, outlined what the national organization is doing to improve the condition of the printers of the country, showing from complete and varied surveys of the printing industry that better-skeler business methods without knowledge of costs resulted in immense losses to the men so engaged, while on the other hand a knowledge of costs and sound business methods has brought the printing industry on an even keel with any other industry, insuring a reasonable profit and living wages to all concerned.

Advertising Director Estey, of the United Typothetae, showed what the organization is doing to create business for the printer, and what benefits the printers of the country

obtain by taking advantage of the service of the advertising bureau.

Fred Gage, president of the Gage Printing Company, of Battle Creek, and treasurer of the United Typothetae, spoke of the "Value of Printers' Organization to the Customer." He pointed out how dependent the business development of the country is upon the product of the printer and showed what immense benefits the users of printed matter will derive when the printing industry is organized according to modern business methods, with service and research departments.

Lee M. Hutchins, president of the Hazeltine & Perkins Company, Grand Rapids, spoke on "The Value of Propaganda in Business," stating that he was a firm believer in the product of the printer as the most effective propaganda method, the printed salesman, properly dressed, always being sure of an attentive audience.

Secretary Heir, of the Grand Rapids Printers' Association, spoke of "Printers' Costs and How to Find Them," calling attention to the invisible costs or leaks that play an important part in the reduction of the final profits, placing special emphasis on such items as stock handling, stock cutting, packing and delivery, and the overhead on purchased materials.

The meeting opened Thursday noon with a get-together luncheon in the Hotel Pantlind. Hon. William Alden Smith acted as toastmaster, and Henry Schull, of the Schull Printing Company, as songmaster. After the address of welcome and the response, addresses were delivered by the toastmaster and by A. P. Johnson, of the *Grand Rapids News*, and E. W. Booth, of the *Grand Rapids Press*.

Colonel McCoy of the United States Army thanked the printers and publishers for the interest shown in the recent war activities, after which Rev. Traverce Harrison made an address on "The Power of the Printed Word."

The following officers were elected: President, C. A. Mackey, Grand Rapids; vice-president, H. A. Thompson, Williamston; secretary, E. C. Peters, Saginaw; treasurer, W. H. Burke, Cassopolis.

The job-printers' division elected the following officers: President, John P. Lambert, Bay City; vice-presidents, Oscar F.

Jackson, Lansing, and O. R. Ohling, Kalamazoo; secretary, Martin Heir, Grand Rapids; treasurer, Joseph Meadon, Detroit.

The new officers elected by the weekly newspaper section are: President, Walter Ford, Brooklyn; secretary-treasurer, Sims B. Wilson, Salline. Executive Committee: W. E. Blake, Scottville; Don Vander Werp, Fremont; C. O. Monroe, South Haven.

Pittsburgh Printers Encourage School Boys to Take Up Printing.

The Typothetae of Pittsburgh observed educational week in a manner that was fully in keeping with its aggressive spirit.

At the meeting in May an educational committee was appointed, consisting of Robert L. Forsythe, chairman; Albert Ebaugh, of James McMillen & Co.; Harry L. Gage, of the Carnegie Technical Institute's printing department; J. C. Harbourt, of the Wilmerding News Printing Company; George MacGregor, of the MacGregor-Cutler Printing Company; and B. F. McKee, of the Miller Saw-Trimmer Company.

An extensive program was arranged for the week of June 16-21, during which time every industrial and high school in the city was visited by speakers who presented to the boys about to leave school the advantages to be gained through engaging in the printing business. These talks were illustrated by lantern slides made from local printing-office conditions, most of which were taken in the modern plant of MacGregor-Cutler Printing Company. Addresses were made by Messrs. E. H. Stuart, of the MacGregor-Cutler Printing Company; J. C. Harbourt, of the Wilmerding News Printing Company; E. H. Sutton, of the Sutton Press; Geo. R. Dorman, of the Stevenson & Foster Company; B. F. McKee, of the Miller Saw-Trimmer Company; and F. B. Downey, of the James McMillen Printing Company.

As a result of these meetings and talks there have been upwards of sixty applications for apprentice positions in various printing-offices in the city, and, if the present plans are carried out, a number of these boys will get the benefit of an intensive training that will develop them into better printers, foremen, managers and, in time, possibly, good members of the Typothetae.

THE INLAND PRINTER WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 63.

AUGUST, 1919.

No. 5.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When **Subscriptions Expire**, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to send them samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDOX & Co., Bouvier House, Salisbury square, Fleet street, London, E. C., England.

RAITHY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Dreams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard des Capucines, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER free to classified advertisers. Remit 30 cents additional if copy is desired.

BUSINESS OPPORTUNITIES.

RECEIVER'S SALE.—There will be sold at public sale on the premises at 37 West Main street, Shelby, Ohio, August 9, 1919, at 10 o'clock A. M., all the personal property, real estate and good will of the partnership of Moore & Stambaugh; this partnership has been operating a first-class fully equipped newspaper plant at the above address known as *The Daily Globe*, and sale is made simply for the purpose of dissolving the partnership through court; the appraisal shows physical assets to the value of \$24,251.71 and good will of \$1,000; books show a business of about \$25,000 yearly, with a nice net profit. Prospective purchasers may call and view property at any time before sale; terms of sale, cash. R. L. CASTOR, Receiver for Moore & Stambaugh.

TO A COMPOSITOR who has had a little experience on job presses a grand opportunity is offered by the proprietor of a well-established business located in the healthiest city of West Virginia; a very small amount of capital will connect with this proposition; will be fully investigated. BOX 353, Bluefield, W. Va.

WANTED.—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized, large demand; liberal commission. **THE WIRTH SALES BOOK CO.**, Chicago.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAX, Box 1, Winfield, Ind.

FOR SALE.

FOR SALE.—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web, for electrolyte plates. Also one 36 by 48 inch one-color Kidder roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and sitting attachments, thoroughly overhauled, quick delivery. **GIBBS-BROWER CO.**, 261 Broadway, New York City.

HERE IS A REAL BARGAIN.—One Sheridan arch type embosser, with standing bed, compound top, and extra heavy steel reinforced with steel band, in first-class condition, gas heated, especially suited for all kinds of heavy embossing; f. o. b. Baltimore, if moved by September 1, \$400; one Hickok board shears, hand-operated, gauge opens to 24 by 36 inches, table top 26 by 36 inches, with attachment for throwing out boards when cut, in first-class condition; f. o. b. Baltimore, if moved by September 1, \$75. G 725.

FOR SALE.—One new two-color Kidder roll-product press, size 30 by 40, with a complete stereotyping equipment, consisting of steam table, flat casting box, round casting box, lat trimmer and beveler, shaving machine, melting pot, gas burners, matrix table, metal, beater, brushes, etc.; **BARGAIN!** no reasonable offer refused. **MULLER PAPER GOODS COMPANY**, 2350 Linden st., Brooklyn, N. Y.

EPOCH-MAKING NOVELTY.—The patents for U. S. A., England, Canada and Australia on a **SELF-COPYING SYSTEM**, where the carbon papers are put in automatically between the forms and do not touch the hands, for sale. Surpasses every self-copying system hitherto known. **ARTERLAGE AUTOKALKER**, Engestratan 55, Gothenburg, Sweden. (Tel. addr., Auto-Kalker.)

FOR SALE.—On account of moving our plant this month will sell 29 by 43 four-roller Optimus f. o. b. car for \$850 cash; press 20 years old, always used for light jobwork; good condition, registers; well worth \$1,650. Come quick; not for sale if we move press to new building. **POWERS-TYSON PRINTING CO.**, Grand Rapids, Mich.

MONOTYPE CASTER and double-deck keyboard for sale; in good condition; prices reasonable; great chance for good bargains. **REAL ESTATE PRINTING & PUBLISHING CO.**, 415 Pontiac bldg., St. Louis, Mo.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fittng. Great efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—One 36 by 50 two-revolution Cottrell newspaper and book press, rebuilt, trip, back-up, rear delivery; in splendid condition and offered at an attractive price. **DAILY MAIL**, Anderson, S. C.

FOR SALE—One Autopress, self-feed, complete with motor; purchased in 1912, but used but little; in first-class condition. **E. W. STEPHENS PUBLISHING CO.**, Columbia, Mo.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

FOR SALE—Photographers' outfit: 18 by 22 inch copying camera, 18" 0/0 camera stand and other accessories; detailed inventory on request. **M. T. FORKER**, Meadville, Pa.

TWO-COLOR HARRIS for sale; completely overhauled and rebuilt; in absolutely first-class condition. **P. O. BOX 148**, Leighton, Pa.

FOR SALE—Printing press, \$1,400; large, for newspapers. Ask particulars. **BOX 157**, Xenia, Ohio.

HELP WANTED.

Bindery.

WANTED—Bookbinder; must be a first-class forwarder and finisher, with ability to handle help and get work out promptly; new bindery; one-man plant, with splendid opportunity to grow; salary \$27.50 per week. Unless you wish a permanent position, don't answer. **HEDERMAN BROTHERS**, Jackson, Miss.

WANTED—Experienced forwarder; would also have general supervision of the bindery. **THE ZIEGLER PRINTING CO., INC.**, E. North st., Butler, Pa.

WANTED—Experienced young man to run 50-inch Osawato cutting machine; steady position. **SAN ANTONIO PAPER CO.**, San Antonio, Tex.

Composing-Room.

COMPOSITORS AND RULERS wanted in Cleveland, Ohio; scale \$30 and over for compositors, and \$27.50 and over for rulers; no labor trouble, simply shortage of trained men; business is good, working conditions good and Cleveland is the best city in the U. S. in which to live. Either come direct or communicate with the Secretary of **THE CLEVELAND GRAPHIC ARTS CLUB**, 601 Euclid Arcade, Cleveland, Ohio.

A MACHINIST-OPERATOR for day shift who can keep five machines in running order; battery includes Models 8 and 19. We also have a Thompson typesetter; good opportunity for reliable man who wants to come to the Northwest; union work; will pay \$36. Address Superintendent, **GRAND FORKS HERALD**, Grand Forks, N. D.

WANTED—First-class job compositor, one capable of setting up good work; excellent position for right man. Address in confidence, giving age, experience in full and wages to start, **THE LEO HART CO.**, Printers, Rochester, N. Y.

PRINTER, for regular position in one of the largest plants in the city, who can handle the better class of commercial work and do proofreading; advise salary required. **PAXTON & EVANS**, Printers, Fort Worth, Tex.

WANTED—Competent combination monotype operator familiar with tabular and railway composition; union or non-union. **POWERS-TYSON PRINTING CO.**, Grand Rapids, Mich.

WANTED—A first-class job and commercial man, also a good cylinder lock-up man, in one of the largest offices in the Middle West; union. **G 903.**

LINE TYPE OPERATORS WANTED for night work on publications; steady work; highest wages. **G 909.**

WANTED—Printer; make-up men on publications for night work; steady work, highest wages. **G 916.**

WANTED—An A-1, efficient working foreman. **STANDARD PRINTING COMPANY**, Waco, Tex.

Engraver.

WANTED—Experienced mechanical photo retouchers; steady work. Apply Art-Photo Division, Publicity Dept., **WESTINGHOUSE ELECTRIC & MFG. CO.**, East Pittsburgh, Pa.

WANTED—A first-class town and blocker by a live engraving shop in a good Ohio town; steady position and good wages for right man. **G 911.**

Estimator.

WANTED—Central office estimator familiar with all branches of printing. **MINNEAPOLIS TYPOTHETHE**, 304 New York Life bldg., Minneapolis, Minn.

Managers and Superintendents.

WANTED—Experienced printing foreman; established plant wants a first-class compositor as working foreman or superintendent, one who understands the business thoroughly, capable of taking full charge and producing results—a hustler. Address in confidence, stating full experience in detail on composition, presswork, in bindery, etc., age, married or single, and wages to start. Excellent position, with future for right man. **G 888.**

Miscellaneous.

WANTED: PRINTING-OFFICE HELP—High-grade plant in Indiana is increasing its capacity and will need help in all departments: pressmen, register feeders, bindery foreman, familiar with Cleveland folders and catalogue binding, monotype keyboard men and hand compositors, ready composing-room foreman; plant situated in small town, low rent and food prices; working and living conditions ideal; 8-hour day and good wages; men with families preferred who want a good thing and will stick; no labor troubles. **G 904.**

Pressroom.

WANTED—First-class cylinder pressman, familiar with Kelly presses; permanent, steady position; union. Answer, with references, **G 826.**

Salesmen.

A WESTERN PRINTING establishment has a position for a salesman—one qualified by salesmanship experience and a requisite knowledge of the printing business to get results; must be a man of good character and personality. In answering, write fully as to age, experience and former employment; salary and commission. **G 895.**

WANTED—Salesman for printing, lithographing, blank books and loose-leaf establishment in Oklahoma handling bank and general line supplies; must understand estimating and be able to sell at fair prices. **G 908.**

INSTRUCTION.

LINE TYPE INSTRUCTION—17 Merzenthalers; day course, twelve weeks, \$80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call or write, **EMPIRE MERZENTHALER LINE TYPE SCHOOL**, 133 East 16th st., New York city.

SITUATIONS WANTED.

Bindery.

SITUATION WANTED—Ruler, 35, married, good habits, wants a position as head ruler; a good executive as well as a first-class workman; familiar with all the short cuts; present salary \$35; best of references and good reason for wanting to change; West preferred; but will go anywhere and will settle down. **G 912.**

WANTED, POSITION—Crawley rounder and backer operator; have had ten years' experience; highest references; wish good paying position anywhere. **FRANK FULLER**, 263 Perkins st., Akron, Ohio.

BOOKBINDER wants position in small printing and binding plant; married, and over 40 years of age; would consider partnership. **G 897.**

Composing-Room.

COMMERCIAL ARTIST-COMPOSITOR, lettering and design a specialty; have done some layout work; desire situation with high-grade printing establishment or advertising agency; must be steady; age 27, union; will go anywhere. **G 902.**

YOUNG MAN with practical experience in composing and press rooms and job and newspaper—seeks a future with a large printing establishment; served as composing-room foreman. **G 907.**

MONOTYPE COMBINATION KEYBOARD and ester operator, now employed, desires change; 6 years' experience; union, married, sober; western Ohio or eastern Indiana preferred. **G 896.**

Managers and Superintendents.

SUPERINTENDENT-FOREMAN—Twenty years' experience with some of best shops in United States doing engraving, process color work, bank note and high-grade book and direct-mail advertising literature; open for position September 1 with progressive concern desiring executive with proven ability; tasteful layout, familiar with linotype and monotype composition, competent to handle large printing propositions at minimum cost. **G 900.**

THOROUGHLY PRACTICAL PRINTER and printing salesman, experienced in estimating and supervision, would like medium plant to superintend or manage; a live wire (married); prefer Eastern or Southern States; open September 1, 1919. **R. WALLACE**, 101 Westcott st., Syracuse, N. Y.

Office.

YOUNG WOMAN, with thorough knowledge of estimating, cost-finding and printing-office routine, combined with stenographic ability, seeks position in printing-plant, situated in or near New York city preferred. For full particulars, address **G 910.**

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72. Post-free. Specimen Copy, Post-free \$0.08.
Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Pressroom.

PRESSROOM FOREMAN, thoroughly experienced on high-grade half-tone, vignette and color work in first-class shops doing book, magazine, catalogue and job work on cylinder and platen presses; can make all adjustments and keep equipment, including motors, in running order; 20 years' experience; married and strictly temperate. **PRESSMAN**, P. O. Box 234, Expo, Norfolk Co., Va.

PRESSROOM—Working foreman-superintendent who is a good all-around pressman of 14 years' experience; capable of overseeing bindery and stockroom; married, steady, reliable, union. G 966.

UP-TO-DATE cylinder pressman, capable of handling any class of work, wishes to locate in small city; 30 years' experience in Chicago; best of references. G 894.

Proofroom.

PROOFREADER, industrious and ambitious, wants position with catalogue or book house; editorial duties especially desired and opportunity for advancement. G 901.

Salesmen.

WANTED—By thoroughly competent and experienced man, connection with reputable printing-plant manufacturing a general line of printing, position as sales manager or as salesman; present connection ending August 1; 25 years of practical and executive experience; excellent selling record. G 913.

A LIVE-WIRE BUSINESS-GETTER and experienced road man would connect with printers' machinery, type or ink house; Eastern or Southern territory desired but not essential; practical printer; married, reliable and energetic. G 905.

WANTED TO PURCHASE.

WANTED TO BUY, curved stereotype casting box for 1½ inch cylinder to use on S-4 Harris automatic press; state price and condition. **KEMPER-THOMAS CO.**, Cincinnati.

WANTED—Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also one-color Kidder 8 by 12 inch roll feed bed and platen press. **GIBBS-BROWER CO.**, 261 Broadway, New York City.

WANTED TO PURCHASE—¾, ½ or ¼ H. P. A. C. Kimble or Sprague motors; 7 by 10 or 8 by 12 H. P. and Kelly press; also Boston stapler; give price and state condition. **FEERLESS PRESS**, Bluefield, W. Va.

WANTED—A Secondhand Kidder press, one or two colors, to print from roll 14 inches wide; also an Oswego or Seybold. Give full particulars and prices. G 899.

WANTED—Large one-revolution drum press. Campbell, Cottrell, Hoe or Huber; state size and price. **REGENSTEIN-VEEDER CO.**, 1536 N. Halsted st., Chicago, Ill.

IF YOU HAVE anything to dispose of in printing equipment, write us. **ADZIT PRINTERS SUPPLY CO.**, Grand Rapids, Mich.

WANTED for cash, Harris two-color automatic presses, 15 by 18. **M. M. ROTHSCHILD, Inc.**, 712 Federal st., Chicago.

WE PAY CASH for old type, used 2-point leads, 6 and 12 point slugs. **EMPIRE TYPE FOUNDRY**, Delavan, N. Y.

WANTED—To buy used two-color rotary press, 30-inch or 32-inch cylinder; must be in good condition. G 867.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. **CHAS. L. STILES**, 230 N. 3d st., Columbus, Ohio.

Art Service.

LETTERHEAD designs, \$1.50 and up. Cartoons; illustrations for ad circulars, etc., 75 cents up; zinc etchings. **BALDA ART SERVICE**, Oshkosh, Wis.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 530-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 6 by 8 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$10 to \$50.

Job Printing-Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paper-Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 600-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 621 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

K. R. D. GLUE

For Strength, Flexibility, Whiteness
and General Satisfaction.

ROBERT R. BURRAE

83 Gold Street

NEW YORK

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Outfits.

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job-press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 249 E. 53d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special holes, etc., when required. We do not solicit business from your customers but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 16 St. Clair av., N.E.; Cincinnati, 645 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermott av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-cases, borders, ornaments, cuts, electric-welded chases, alphas, galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

EMBOSSINE

The Boss Quick-Drying Compound for Counter-Dies

Complete instructions with each can.

Costs 75c. plus 12c for postage.

THE ALJO MFG. CO., Manufacturers and Sole Agents
284-286 Pearl Street, New York City

The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Use type or flat plates. Automatic Feed. Great variety of operations. Once through the press completes job. Ask us today for literature and samples.

Built by THE REGINA COMPANY**17 Marbridge Bldg., 47 West 34th Street, New York City**

The Star Composing-Stick and the Cost of Production

Because of its improvements over the old-fashioned style of stick, which facilitate composition, encourage speed and increase efficiency, and because it makes proper justification a matter of ease and certainty, the Star Composing-Stick may be depended upon to lower the cost of production in any plant where not already in use.

Order of your dealer; if he can not supply you,
order direct from

THE EAGLE ENGINEERING CO.
SPRINGFIELD, OHIO, U. S. A.

The Productimeter

Anything less than perfection, as a counting machine on your press, is worse than nothing. Always ask for "The Productimeter" and you will get perfection. Write us for Bulletin #1 and find out just how much more "The Productimeter" will do for you than a mere counter will.

DURANT MANUFACTURING COMPANY, Milwaukee, Wis.

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.
939-942 Old South Building

ELF AUKT (PN) ELF (SS) ELF VULCAN MONARCH KALISTA

LINOTYPES and INTERTYPES Wanted

We will pay cash for used machines in first-class condition. Give Serial Number and specify equipment. Box No. E 877.

"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, \$2.00; Postage, 10c extra

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago

WANTED MIEHLE PRESSES

We will purchase Miehle 0000 and 00 press or other sizes, also a Miehle two-color machine; state what you have to offer. Must be in first-class condition, with or without automatic feeders. State length of time in use, size, shop number, etc., of press you have for sale and lowest cash price you will accept.

Address **E-891, care of Inland Printer**
632 Sherman St., Chicago, Ill.

Manufacturers of Printing Machinery and Supplies

Sell in Great Britain

THIS long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making and allied trades.

*We Can Guarantee Excellent Business
for Good Products*

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling

agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(Usher-Walker, Ltd.)

Engineers and Dealers in Machinery and Sundries
for the Printing, Box-Making and Allied Trades

Main Offices and Showrooms, 33 Bouverie
St., Fleet St., London (E. C. 4), England

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& PRICE

MEISEL

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SMITH

HARTFORD

STANDARD
AUTOMATIC

SERVICE in the Pressroom

*To be Serviceable
Rollers Must be Seasonable*

For clean-cut presswork and continuous service during the variable weather we will have this month, equip each press with a set of midseason rollers of proven quality, such as



"Fibrous" composition is manufactured from a carefully tested formula. Rollers cast from it have excellent ink distributing and wearing qualities.

*We have five completely equipped,
centrally located factories.
Order from the address nearest you.*

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

NEW YORK 406 Pearl Street
PHILADELPHIA 521 Cherry Street
ROCHESTER 89 Mortimer Street
BALTIMORE 131 Colvin Street



Allied with
Bingham & Runge Co., East 12th St. and Power Ave., Cleveland

THE
ONLY DIFFERENCE
BETWEEN
THE DIFFICULT
AND
THE IMPOSSIBLE
IS THAT
THE IMPOSSIBLE
TAKES A LITTLE
MORE TIME.



Selected

The Inland Printer

LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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GIVING THE DUMMY ITS DUE*

BY DORR KIMBALL—PART II



HE dummy has a valuable service to perform. It is a many-sided service, and nearly every side has some important cost-saving feature. With a dummy before him, the unimaginative business man can grasp the force of a proposed advertisement or booklet. He can make up his mind intelligently on the question of spending his money on printing if he knows exactly how that printing will show up in its finished form.

A valuable service is performed by the dummy in making definite the specifications of the job, so that troublesome "extras" on the bill are avoided.

Extras, nine times out of ten, are caused by the misinterpretation, or absence, of specifications.

A customer asks for an estimate on a sixteen-page booklet. Does he mean sixteen pages and a cover in addition, or sixteen pages, four of which make the cover? To some printers "sixteen pages" means "sixteen pages and cover." To other printers "sixteen pages" means no cover unless you specify "and cover." Therefore, even such an apparently definite specification as "sixteen pages" may be easily misinterpreted and lead to serious consequences.

A customer specifies twelve-point type to occupy ten pages of a booklet $4\frac{1}{4}$ by 6 inches. One printer in considering this specification may allow rather narrow margins and figure the type page 24 by 30 picas, or 720 ems to the page. He estimates 7,500 ems composition. Another printer reading this same specification allows a little more generous margins, and figures the type page 20 by 25 picas, 500 ems to the page.

He estimates 5,000 ems composition. Thus, one printer might figure fifty per cent more composition than the other from the same specification.

A dummy of the proposed booklet, made up to exact size, of the stock suggested, containing samples of the type-matter pasted in to occupy the exact area of the type-page would settle all these uncertainties with ease and definiteness. You have merely to count the pages to be sure how many there are. You have merely to put your pica rule on the sample type-page to find out how many ems it contains.

Ben Franklin tells of a fellow printer who used to "compose" articles directly in type without bothering to write them out.

Such a plan didn't prove successful, so says our first philosophical printer, for the slight amount of time saved on preparing the "copy" was lost many times over in putting delays in the typesetting.

Efficient composition reaches its highest efficiency only when the copy is so thoroughly and accurately prepared that there is no possible delay from uncertainty in understanding what is meant.

Nowadays we are carrying this idea of careful planning a step further. We not only see to it that copy is clear and its meaning unmistakable, but we also head off those delays that might come from selecting the wrong size of type, or the wrong style, or setting to the wrong "measure," by drawing up accurate specifications for the job before the mechanical work of producing it is undertaken.

That is where the dummy comes in. It is the concrete expression of all the preliminary planning on the job. It embodies every minute specification in such a clear and intelligent way that there is little possibility of misinterpretation.

* Copyright by Dorrr Kimball.

In fact, the carefully prepared dummy is the only practical way of getting the details of a job in intelligent form to start work.

The crowning advantage of the dummy is that it makes for a high grade of typography.

When a printer deliberately devotes three or four hours to studying out the best arrangement for a given piece of printing, it stands to reason that the resulting job will be more effective than if put through without this careful planning.

When a job goes through the shop, left to its own course, it comes out the joint product of several different workmen, each working to his own standard. Even under the best of conditions this result can never quite equal the job that is the product of the deliberate study of the one man best qualified to decide all details.

With a dummy service in good working order the printer really enters the field of salesmanship. By offering to take an advertising idea in the rough and work out its best expression in type, ink and paper he assumes a direction of the details of the job that at once establishes his position as an authority worth consulting. When he sets a price of \$5 or \$10 or \$25 for drawing up the plan of a piece of advertising he indirectly makes a strong argument that his service has tangible value.

Most printers are in a position to offer a satisfactory dummy service without going to any great expense. Any wide-awake, progressive printer, provided with a carefully accumulated file of advertising illustrations clipped from current magazines, and convenient sample sheets of a couple of good series of type, can produce a dummy of a four-page circular or an eight-page booklet in a couple of hours' time. Such a dummy would show clearly how two thousand words of copy and a half dozen illustrations would be displayed and leave very little to the imagination.

If he is handy with a pencil or brush he can elaborate his dummy as much as he likes, but the main purpose is to get the idea on paper in such shape that it looks like the finished job. Of course he will use a sample of the proposed stock for the basis of his dummy and make his type and illustration samples agree with the kind of type and size of illustration to be used.

When a printer offers a dummy service in this way and puts a price on his work he can not have any strings on it and make his preliminary work contingent on his getting the order for the printing. The customer who pays \$10 or \$25 for having his rough idea put in concrete shape for printing is entitled to make any use he pleases of the dummy.

But it would be rather a poor salesman who would let a printing contract get away after he had been successful in furnishing the working plans.

If the buyer gets prices from other printers and some of these are lower than those submitted by the maker

of the dummy, it gives the alert salesman just the opening he needs to drive home his argument of valuable service.

Suppose a printer has sold a prospective customer the dummy for an eight-page booklet at a charge of \$10 and the customer approves the plan and gets bids on the printing from several other printers. When the maker of the dummy quotes a price of \$300 for 10,000 he is told that another printer has offered to do the work for \$285.

If he is any kind of a salesman, that printer then begins to get into his stride. "What is this seeming saving of \$15? If it were \$50 you could well afford to pay that much for the service of the same brains that prepared your working plan so satisfactorily, in supervising each step of the manufacture of those 10,000 booklets. Do you suppose that any other printer, no matter how conscientious he is, can carry out the ideas for this advertising as well as we can who have already studied every detail of the problem and found its best solution?

"Suppose you gave this job to another printer and furnished him with copy that ran to twenty-four hundred words instead of two thousand as we planned. If he set it up in the type size we specified he would find himself with three extra pages.

"You can't add to the number of pages on this job and still keep the mailing weight to one cent as planned. You can't use smaller type without sacrificing seriously the readability of your advertisement.

"You can't cut down margins or omit illustrations without serious consequences.

"Now what is your printer who hasn't been in on the original planning of this job going to do about it? You can count on it that anything he does will appear as an extra on the bill and it will more than likely be a good deal more than \$15.

"With that job entrusted to our supervision we shall avoid any such predicaments as this. If your copy is too long we shall show you how to cut it down before we set a single piece of type. If you furnish us with poor illustrations we shall be back at you for better ones.

"We have given you our best judgment as to the size and kind of type, the kind of illustrations and the manner in which they are to be printed and you can't afford to do without that judgment on the job until those booklets are safely in the hands of the people you are advertising to. Are you going to risk the whole effect that each of those 10,000 booklets makes on its reader to save one-seventh of a cent on each booklet?"

The dummy can be put on a satisfactory basis by charging for it, by treating it with respect, and using it on every job possible. Backed up by the right kind of printing service it can be made a most profitable feature of a good selling system.

VARIETY, THE SPICE OF BUSINESS

BY WILL H. MAYES



MIDDLEVILLE is just an ordinary little county-seat town with just an ordinary weekly newspaper, or at least the newspaper was just ordinary when the war closed. *The Middleville Sentinel* had been on guard in the sleepy little village almost from "time whereof the memory of man runneth not to the contrary." Jerry Tompkins had been editing *The Sentinel* until he had, although scarcely fifty years old, grown to be "Old Man" Tompkins to all the four thousand people of the town and to most of the twenty-five thousand population of the county in which the paper had a limited circulation.

Apparently Middleville, always drowsy, had gone to sleep completely as soon as its young men were mustered into service and the last good-bys had been said at the station. It raised its quota of all the war funds, held a few patriotic meetings, and settled down to slumber until the war ended, taking it for granted that all business would stagnate as long as the country was at war. *The Sentinel*, being, as it were, the business outpost of the town, was the first to receive the cruel shots of the propaganda that was fired at the business of the country by alien organizations. Its watchfulness weakened with the withdrawal of patronage, and the business courage of Jerry Tompkins flickered somewhat as he found his expenses were out of all proportion to his income.

When his only son, Jerry, Jr., then hardly twenty-one, wrote him from the State University in February, 1918, that he could no longer stand the pressure upon his conscience, but must go into training for service, and that he had selected naval aviation, "Old Man" Tompkins aged ten years overnight. He would not have had his boy do otherwise than respond to the call of his country, and he was glad of the decision he had made, but — oh, well! no one but a fond father or loving mother can know just the feeling that stirred the heart and disturbed the mind of the elder Tompkins, who had been dreaming almost from the boy's infancy of the day when he would graduate from the best school in the State and take over the management of *The Sentinel* or else go to one of the large city papers where opportunities for service might be greater.

When the country awoke on that momentous November morning to find that the armistice had been signed, Jerry, Jr., had just graduated from the ground school at Cambridge. The Government offered him the option of an immediate discharge or of completing

his training in flying. While he was anxious to secure his commission and his "wings," the young man had observed, in the papers he had received, the constant downward trend of *The Sentinel*, and he felt that, since the country no longer needed him, his duty then was to his father, who for many years had sacrificed so much for his education.

He took the first train for home and to the great joy of his parents "reported for duty" in the dingy little newspaper office in Middleville. It was not without a series of struggles that he did this. There was the lure of the flying-field to which he had looked forward; there was the sacrifice of the commission for which he had worked and studied; and then, with his university training and his keen observation in the big Eastern city, there was the ambition to enter the broader field of city journalism, where opportunities for success and distinction seemed so much better. But the same sense of duty that had called him into the service of his country took him back to his father's office in Middleville, where he reasoned he could stay until he had helped to resuscitate *The Sentinel* and encouraged his father to continue the struggle.

"Old Man" Tompkins was not unaware of the sacrifice the boy felt called to make and he knew something of the feeling that prompted it, yet he felt powerless to continue the fight alone in the face of such odds and with Middleville so fixed in its seeming determination to go from bad to worse. *The Sentinel* had been a six-column quarto paper, but the war had reduced it to four pages, and these contained scarcely enough business to pay for their printing, leaving practically nothing for the support of the Tompkins family. The news feature of the paper consisted of a brief summary of the general news, chiefly pertaining to the war, a couple of columns of insipid "personals," and an editorial column that reflected the general repose of the village. The rest of the paper was given over to "plate miscellany."

To Jerry, Jr., the outlook seemed almost as hopeless as to his father, after he had spent almost an entire week in a vain effort to secure some additional advertising. To every argument he advanced to the business men there was the response that the business outlook did not justify any additional expense and that "the people of the country know us well enough anyway."

But the young man had the enthusiasm of youth, the confidence created by a liberal education, and the energy engendered by rigid army training. Besides, he had caught the spirit of business optimism he had seen and felt everywhere since he had left Middleville for

school. He refused to be discouraged, but began to formulate plans to catch the napping town — some of the plans he had heard suggested while studying journalism at the University.

He first called upon the local photographer and arranged to get a photograph of the oldest merchant of the town, after he had explained the use to which it was to be placed. Then he managed to get the merchant, while in a reminiscent mood, to tell him something of his life story. The next week the front page of *The Sentinel*, under a box head, "Middleville's Leading Business Men," carried a good single-column cut of Jonas Marks, and a column of his personal history and his business experiences.

"Put on an extra hundred papers as an experiment," directed young Tompkins, as he glanced rapidly over the front page and wondered what Marks and the town would think of this unheard-of enterprise on the part of *The Sentinel*. It was not long after the paper was on the streets before Marks dropped into the office and with an indifferent air said to the elder Tompkins: "That was a great trick the boy played on me, wasn't it? But he got the facts about right and that picture doesn't look bad for an old fossil like me. Have you got any extra papers?" It wasn't long until a five-dollar bill had been exchanged for the hundred papers left over, *The Sentinel* agreeing to mail them to a list of names furnished by Marks, most of them going to his former home. As the forms had not been taken from the press, Jerry, Jr., ordered another hundred copies printed.

A few days later he dropped into "Marks' General Merchandise Store" and said, "In some way the foreman had another hundred of those papers left. Wouldn't you like to have them to hand out to some of your old customers when they come in?" "Sure thing," replied Marks. "Some of the old fellows here that have known me a long time might like to see that picture." Another five-dollar bill went into *The Sentinel's* treasury.

The photographer was so pleased at the line, "Photo by Stein, Middleville," under the picture that he agreed to furnish all the photographs the paper might want, with the same credit given him for each of them. The next week the oldest banker's picture appeared in that column, but young Jerry this time had taken the precaution to arrange in advance for the sale of two hundred extra papers to the banker. The "Leading Business Men's" column at once took its place as a popular feature of *The Sentinel* to which all the town looked and which became talked about throughout the county. Every column was good for a sale of at least a hundred extra papers, and placed those who were favored with a "write-up" in a fine mental attitude for increasing their advertising space. Business began to pick up at once.

Soon after the second picture appeared in the paper, one of the prosperous farmers of the county dropped into the office and said: "Say, I kinder like those pictures and stories you are running about these Middleville men, but why don't you take a little notice of us farmers?" That gave Jerry, Jr., the idea and he at once started a "Prosperous Green County Farmers" column. It didn't sell as many papers as the other, the farmers usually spending only a dollar or two for papers, but the notices largely contained accounts of the successes of the farmers in the county where they had settled, and as Green County was seeking settlers, the papers sent out on these lists brought a number of subscriptions from their former neighbors who were anxious to know more of the wonderful country in which Bill or Tom, Henry or Jim, had thrived so richly.

But the happy thought that overflowed the front page and necessitated a return to an eight-page paper was the "Returning Soldiers" page, in which pictures of the soldiers and sailors in their uniforms appeared, along with brief accounts of their war experiences. From six to eight of these were used every week and every one was good for at least fifty papers and a permanent subscription from the boys themselves or their parents. The circulation of *The Sentinel* was then jumping rapidly, the paper being looked for eagerly by people who had never before been interested in it, and merchants were becoming anxious to have their advertisements attractively displayed in a newspaper that they heard so many people talking about in their places of business.

Along in February a young man was added to the staff, for Jerry, Jr., and father were having all that they possibly could do, and the country was offering an inviting field for new business. The country schools were in the middle of their terms. Notices were sent out to each of these that on a certain day a representative of *The Sentinel* would take a photograph of the teachers, students and patrons, and would be glad to have all of them at the school for that purpose. Using a motorcycle as a time-saver, and equipped with a camera, the paper's representative is now visiting each of the seventy schools of the county, taking group pictures with the buildings as backgrounds, and gathering data for a write-up of the schools. He never fails to ask, though, how many copies will be wanted, and incidentally takes all the subscriptions to the paper that he can secure.

This feature has been running for a month now, three illustrated school articles appearing each week. In immediate returns each article is good for the sale of about two hundred extra papers and brings about ten new subscribers, and every week shows that additional subscriptions follow the publication of this school feature in each community. The people in

each school district seem anxious to see the pictures of the other schools and to know what will be said about them in *The Sentinel*.

As a result of these marked departures from the beaten path in which it had been slowly moving toward bankruptcy, *The Sentinel* has in four months increased its subscription circulation about four hundred, has sold an average of three hundred and fifty extra papers each week, has doubled its size, and has more than doubled its advertising space, even at the fifty per cent advanced rate that was put on soon after business began picking up. There is no longer any room for "plate miscellany" or insipid personals in the pages of *The Middleville Sentinel*.

When Jerry Tompkins, Jr., was at the University, and gave me data on which this article is based, I asked him how he liked country newspaper work, and if he still desired to enter city journalism. "Middleville for me, every time," was his prompt reply. "The city work is too slow for me. I want to be where I can have some initiative of my own, where I can feel that I amount to something, and where I can keep the people, and myself as well, guessing what I am going to spring next. I am just getting into the swing of things over there, and it is the most interesting game I have ever tackled. I have a hatful of ideas to work on just as fast as I can get to them, and I find that the public likes variety and is willing to pay liberally for it."

PRINTING—AND ADVERTISING

BY SPENCER A. PEASE



THE time will never come when the printer must offer the services of an advertising agency in order to get printing orders. But the time has come when a few printers have commenced to realize that in the sale of printed matter, ninety-five per cent of which is sales-making literature, they must have something to sell besides paper and ink.

Ordinarily, the solicitor of a reputable printing-house will know pretty well just when certain spring or fall catalogues are up for bids. He knows how many broadsides, and in about what quantities, were run last year. If the purchasing agents or advertising men have not changed, he has every reason to be assured an opportunity to bid on just that work for this year.

But a few of the tactics of his brother worker, the advertising solicitor, would be helpful.

When an advertising man, be he a representative of an agency or the free lance producer of direct-sales literature, wants the business of a certain manufacturer of good credit rating—when he decides that he wants that business—he *plans*.

He doesn't go in and sit with his hat in his hand and say, "Now I can do your printing better, cheaper, quicker, than any one else."

He first gets an idea of some sort as to the class of material the plant produces.

As an example, a Western advertising man dropped into an obscure manufacturing plant the other day and had a chat with the advertising man. This is what he said after handing in his card with his customary greeting:

"Now, Mr. Marks, I don't know a thing about your business. Will you take me through the plant and

let me ask some questions? Then, in a day or two I want to come back and ask some more questions and tell you what I have found out about advertising your products."

The questions he asked brought out one point that had never been considered at all before. This plant, a foundry, had a product they were advertising. Two-thirds of the product was manufactured by some one else, so their own plant produced just one-third. And that same one-third they sold also to the manufacturer of the two-thirds, so he could come into the market with the identical article and compete, with, of course, the better end of the deal, having two-thirds of the investment at stake.

As a result, the campaign was arranged, and the advertising planned, to get the buyer to specify to his jobber the one-third of the article, and let the buyer decide what make of article he would buy to go with this one-third. The article in question was a table, the legs being made by one plant and the top by another.

Now, a printer from the same city, a friend of the advertising man, also called at this plant. When he came in he figured. Sometimes he lost, and sometimes he made a mistake in figuring his stock and got the job. But when he did get a job he came in with the proof and said, "How do you like it?" in a tone of voice that indicated he did not believe in it himself.

This one customer constantly wrote his copy after the proof was submitted, and, as the job was a price job, he couldn't be billed for corrections if the salesman ever expected further business.

But now the position is changed. The salesman, on a tip, went in with a suggestion one day for a sales argument for the use of the product, and he sold a broadside of a different nature. He believed in it. He wrote some of the copy, and he believed it was good.

When he took in this proof he laid it on Mr. Mark's desk; and he didn't sneak out, but he planked it down and said, "Isn't that something like?" and he meant it.

As a result he is now a printing salesman. He believes in his merchandise, as any good salesman should, and he knows that mistakes will happen and differences of opinion occur. And when one man says he works for the cheapest, worst plant in the Northwest, he resents it, and tells some smart buyer a few facts about printing that are news to the ordinary buyer. And he's liked and his business grows, for, as one man says, "Now take Brose there, he knows something about what printing is for, and I don't have to ask a price every time he comes in the door, for he is producing something more than printing for me, and I know what he asks is a fair price for what I get."

This isn't a fiction story in the *Saturday Evening Post*, but a real honest little "take" of something that happened since the first of January this year, in the State of Wisconsin, not far from Chicago.

Remember, several men claim the honor of having said, "You can't get something for nothing," but there are a lot of people today who can not claim the honor of having proved it.

Try selling something with your printing ability and you'll prove it yourself. The printer today is a purveyor of ideas, and they are as salable and as tangible as the work of the masters, whether they be elaborate productions in color or the simplest forms of printing in black and white.

Sell ideas — the compositor and the pressman will take care of the rest.

PUTTING "SELF" INTO THE SELF-FEEDER

BY EDWARD A. SEAGERS



INE times out of ten, when the job-printer buys his first self-feeding platen, his one insistent demand is for *speed*; whereas observation has shown that continuous production is the thing to aim at. The average press-feeder can operate any platen-press at its limit of productive speed — for a short time; but since flesh and blood can not compete with the steady, untiring regularity of a mechanical feeder, the "iron man" always wins out in the end, and it is those extra thousands of impressions, day in and day out, that make the self-feeder worth its salt.

But there are snags ahead. And because the printer's first venture into the automatic field is apt to prove disappointing, I will endeavor, in this short article, not only to point out some of the difficulties likely to crop up in the operation of an automatic platen-press feeder, but to suggest several corrective measures that have proved themselves practicable in a great many instances.

Broadly, then, there are three things which hinder production on a self-feeding platen — first, time lost in fussy make-ready and incorrect adjustments; second, carelessness in the preparation of the stock or slipshod feeding; third, the spasmodic working of the automatic mechanism itself.

All self-feeders have the same basic things — air vacuum, adjustable mechanical movements, automatic throw-off, self-registering guides, etc. — so that "feeder troubles," on analysis, will be found to bear a striking

family resemblance, and a corrective that fits one particular machine will, with slight adaptation, apply to all of them.

Eliminate the False Moves.

The very essence of continuous production is the elimination of false moves. Since the elimination of false moves must begin with the preparation of the form for printing, I wish to say here that I am not attempting to add anything to the theory and practice of make-ready. That has been covered thoroughly in the past issues of *THE INLAND PRINTER*. I am here interested only in the time-saving method by which make-ready may be applied to a self-feeding platen.

Put your make-ready, whenever possible, on the back of the form instead of attaching it to the tympan. The form can be lifted from a platen-press in about one-half the time it takes to lift the feed-table or swing the feeding mechanism aside, loosen the tympan-clamps, and raise the top sheet. Furthermore, the operator who develops the habit of keeping his tympan as free from make-ready as possible, and thereby uses the same tympan for several successive jobs, will produce more work in a given time than the pressman who mutilates his tympan with slashes and patches and is compelled to provide a fresh one for every job. And these minute-saving stunts are the little boosters of your output.

Whenever a pressman is tempted to be fussy over his make-ready he should remember that time is the one thing that he can not duplicate. An extra half-hour spent in fastidious make-ready can not be recalled. And, in these days of mechanical typesetting and non-distribution, whenever it becomes a question of saving

wear on type or of saving time — within reasonable limits — save time. This is not intended to be an encouragement of sloppy make-ready, but a warning against fastidiousness — and against minute-snatching fussiness. In other words, greater production is not to be gained solely by speeding up the press, but by shortening the time of preparation as well.

The average printer falls down on production because he treats his automatic in the same tolerant fashion in which he handles his slower hand-fed presses, under the easy-going feeling that extra minutes spent in preparation on each job will, somehow, be made up by the superior speed of the new press. The experienced operator, on the other hand, works as swiftly as possible, knowing that every minute saved means forty to fifty impressions gained. Yet he enjoys more actual leisure than the fussy fellow who is always behind, for once his press is in motion he can take it easy, and he has gained sufficient time to plan ahead for the next job.

Planning Ahead for the Next Job.

The habit of planning ahead is important. Suppose, for instance, three jobs to be run in succession are: A letter-head, $8\frac{1}{2}$ by 11 inches; a note circular, $5\frac{1}{2}$ by $8\frac{1}{2}$ inches, and a handbill, 6 by 9 inches. If the letter-head is fed head down, the gages will be set for eight and one-half inches; then the note circular should be fed sideways, the gages remaining at eight and one-half inches, while for the handbill, worked sideways also, there is a shift of only half an inch to accommodate its length. The back gage in each case is altered, but as this gage is merely to hold stock up to the feeding edges, less time is required to slide it from one extreme to the other than when shifting the side gages, which affects the register of the job.

Adherence to some system of lock-up will be found to be a regular little time-saver. Decide upon the position in the chase in which forms are to be locked which will necessitate the fewest adjustments on the press. Give the stone-hand a gage to work by, and insist upon every form for your press being locked in the same relative position — in center of chase, at bottom edge, or at right or left. This plan saves time, since the operator knows beforehand the exact position in which a form will be locked, and he can, therefore, go ahead and adjust his gages and set the feeding mechanism before the form leaves the stone, if necessary, since a sheet of the stock is all he requires to get approximate position.

Preparation of Stock.

"The better the stock, the better the run," has become almost a proverb with automatic operators. The reason is obvious. Coated or bond stock of good quality lies flat and presents a smooth, level surface

for the suction-valves to grip. The most exasperating experience in self-feeder operation is when the mechanism works in fits and starts, running smoothly for a few minutes, then either missing several impressions altogether or else picking up two or three sheets at a time. Investigation will show that the trouble usually lies with the stock. Wrinkled sheets, turned up edges, hills and hollows in the pile, all combine to destroy the air vacuum, since a depression in the stock, coming opposite an open valve, will allow the air to leak away, with the result that the top sheet is partially lifted by the failing vacuum, then dropped, or else dragged cornerwise into the press. The remedy is to close the leaking valve and straddle the depression by opening another valve to right or left.

Therefore, time spent in the careful preparation of stock for feeding is never wasted. Remember that stock with clean-cut edges, which has been squared on the cutter, is "pie" for the mechanical feeder. The nearer you can get to the flat-lying, even character of good stock the more efficiently your machine will work. With sheets that refuse to lie flat, the only thing, of course, is to bend or roll the stock in an opposite direction so as to counteract the fault.

Before placing stock on the feed-elevator, make it a constant practice to comb sheets thoroughly in order to discover portions that are clinging together, corners that are interlocked, edges that lap through being cut with a dull knife, torn pieces that will cause an offset unless removed, and the hundred and one things peculiar to stock that has not been examined.

When feeding small jobs, have stock cut two on. Often this will eliminate a shift of gages, as in the case of the note circular following the letter-head, when job can be printed on the letter size sheet by having form imposed to work and turn. It will be found that the job can be fed twice through the press and completed in less time than if gages, grippers, etc., were altered to accommodate the smaller sheet.

Light Suction, Few Valves, Low Pile.

There are three essentials that should be kept in mind as a working foundation for all self-feeder adjustments: Keep air suction as light as will lift the sheet; use as few suction-valves as possible; keep pile of paper regulated so that top sheet of pile is as far below suction-valves as strength of vacuum will permit. All three are precautions against the playful habit, common to even the best mechanical feeders, of lifting more than one sheet at a time. The idea behind light suction and few valves explains itself. Keeping the pile low compels the suction-valves to give the top sheet a decided lift upward before drawing it forward to the guides. Otherwise, if mechanism is allowed to press down hard upon top of pile at each revolution of press, and suction is strong, there is a likelihood, especially at

high speeds, of more than one sheet being drawn up at a time. An adjustment that permits the mechanism to barely kiss the top sheet will be found to be the best all-around working arrangement.

A safe rule is: "The flimsier the sheet, the lower the pile." There are mechanical feeders which have a special device for blowing a current of air beneath the flimsy sheet just as the feeding edge is being lifted, permitting the top sheet to be more easily separated from the pile. In the absence of a similar device, the operator's best plan is to keep the pile low — in fact, keep it so low that the suction-valves do not actually touch the sheet, but have to suck it upward as much as an eighth of an inch for very light stock.

A Trustworthy Throw-Off Is Vital.

If there is one thing about a self-feeding mechanism that should receive particular care and be kept in apple-pie order, it is the automatic trip. A self-acting trip that can not be depended on absolutely is an abomination, and should not be tolerated for an instant. It kills at one blow the entire efficiency of mechanical feeding. For this reason it should be tested frequently, so that the operator may know positively that he can turn his back while the press is in operation, without the fear of finding a lot of spoiled work on his return.

Every Job a Register Run.

Another thing I would impress upon the ambitious operator is the value of a habit of careful register. Since all automatic guides are self-registering, no time is lost, when setting margins, in using care and treating each job as though it were a two-color run. A habit of accuracy will soon become second nature, and the operator will escape the humiliation of some day trying to register a job that has, unexpectedly, to go through the press a second time, but which was carelessly handled the first time through.

Don't Tamper With Permanent Adjustments.

Never, under any circumstances, allow any one to alter a permanent adjustment on your self-feeder. There are certain adjustments that have been set permanently at the factory in the position that experience has shown to be the best. They should never be changed. More automatic machines have been condemned because of tinkering by some impulsive idiot, suffering from "monkey-wrench itch," than were ever discarded because of mechanical defects. Nor should special attachments be removed from a press because there happens to be no call for them at the moment. Observation shows that parts that have been removed become damaged, and often when the particular job for which they were intended comes along, the labor-saving device is forgotten, and the job is usually run in a makeshift fashion without it.

Observation the Big Factor in Success.

Be on the lookout for possible improvements. On those rare occasions when everything is running smoothly, and Miss Self Feeder and Mr. Platen Press are singing a duet, instead of strutting around with the grand feeling of being an expert, and that "there's nothin' to it," now is the time to observe your mechanism closely. Try to discover if it is the adjustments, the stock, the character of the job, or a combination of all three, that is responsible for the happy mood — *then endeavor to duplicate the same condition on future runs.*

Getting in Tune With the Mechanism.

Finally, if you would escape the monotony of the daily grind, look for the romance in your work. It is there, if you will but open your eyes. Get the feeling of being a pioneer in a new field of achievement. Try to imagine the obstacles that faced the inventor of a sheet-feeding mechanism, and then observe how he overcame them. In almost every line of manufacture, from pins to automobiles, where automatic machinery is used, the material handled by any single machine is uniform; but an automatic sheet-feeding mechanism is compelled to handle material that, in pliability, weight, thickness, texture and general crankiness, gallops over the whole bagful of extremes; and it is these inequalities that it must adjust itself to, from job to job, in order to be successful. Therefore, a study of the way in which these extremes were met is the one royal road to a knowledge of how to obtain the highest efficiency from any self-feeding apparatus.

The vital things in adjustment are: Control of air suction from zero upward; timing of air-pump stroke; selection of number of air-valves in use; regulation of height of stock pile in relation to suction mechanism, and selection of manner of pick-up, ranging from straight lift (as employed on cardboard) to a forty-five degree twist (when feeding flimsy stock). These are the agencies that enable the machine to adapt itself to the character of the job being printed. In short, they are the life of your self-feeder, and on the skill with which the operator can make correct adjustments depends the efficiency with which the mechanism performs its work. Figuratively, then, the self-feeder is only as good as the man behind it. But this daily battle between the ingenuity of the operator, with these controls under his finger-tips, on the one hand, and the "mulishness" of paper stock on the other, is the thing that gives zest to the most common run of work.

And in time learn to love your machine; for, loving it, you will give the best there is in you — and get the best in return. In other words, you will reap a harvest of increased efficiency because you have been putting "self" into the self-feeder.



ENGRAVED ON STEEL

HENRY TAYLOR JR CHICAGO

John J. Pershing



EDITORIAL

THE assistant secretary of the Department of Agriculture recently stated that "during the past two years the methods of production and conservation employed by farmers of this country have advanced twenty years beyond what they would have been during peace times." This is not the only field in which remarkable advancement has been made. It might well be said that the same statement applies in many other lines of industry.

PROBABLY no series of articles which we have presented to our readers has created the amount of interest that has been shown in the present series entitled "The Costs of Job-Printing." This emphasizes the wide-spread interest that has been aroused in the subject of costs throughout the country, and, in fact, abroad, as many requests for further information have been received from foreign fields. Mr. Porte, the author of the articles, is doing an important work for the whole printing industry, and THE INLAND PRINTER is particularly pleased to be able to present the tables and scales that he has compiled. These are the result of many years of work, and to them Mr. Porte has devoted a great amount of time, burning the electric light far into the night. Letters from every part of the country and abroad have come to us, commending the articles and asking if the tables can be secured, and also stating that the writers have started the "Recipe Books" recommended and intend keeping them up. In this issue Mr. Porte shows how similar tables may be compiled and more accurate results obtained in estimating the costs of commercial printing. We are certain that the remaining three articles of the series will prove even more valuable than those that have preceded. Our readers will be interested in learning that word has been received from Mr. Porte stating that despite the ever-growing demands upon his time he is planning another series of articles for next year, as he feels in giving them to the printers through the columns of THE INLAND PRINTER he is doing something that is decidedly worth while.

Important Announcement to Our Subscribers.

During the period of the war THE INLAND PRINTER, in common with all other publications, was forced to stand continual increases in the costs of production all along the line, from the paper and printing to the postage for delivery. It has been our effort to overcome these increases, so far as possible; without adding to the burdens

of our subscribers, in the hope that conditions would return to their normal level. On the first of July we were forced to meet another increase in the second-class postage rates, and still another is due in the near future. Our hopes that conditions would be modified and thereby enable us to continue at our present subscription rates are now impossible of fulfillment, as it is an assured fact that costs of doing business will not be decreased, but, if anything, will go further upward. Knowing our subscribers would prefer to have us maintain the present high standard of THE INLAND PRINTER and the service rendered through it, rather than to decrease the value of the journal to our readers in order to offset the increased costs of production, it becomes necessary for us to make an increase in subscription rates, to take effect November 1, as follows: One year, \$4; single copies, 40 cents. Canada, \$4.50 a year. Foreign, \$5 a year.

Modernize the Equipment.

Printers and publishers are continuing to increase their facilities for service, according to reports that have been received from all quarters. They are also adding more equipment for the purpose of increasing the efficiency of their plants. All of which indicates constant growth and development, an encouraging sign.

The times demand increased efficiency in production all along the line, in methods of handling work and in equipment for producing it. Customers are looking for service now as never before, and in many instances brought to our attention they have placed service ahead of price, which is also encouraging. The printer who is best equipped to render the needed service is the one who wins out.

It is also noticeable that a large number of printers are improving their facilities for delivery service by adding motor-trucks, and, in some of the larger establishments, trailers have been added to increase the capacity of the trucks. This brings to mind the advantage to the printer of this modern method of delivery service, making possible a great saving of time in getting the product to the customer, and permitting a far greater number of calls each day, as well as the advantage of making deliveries at greater distances.

With the wide range of trucks now on the market, from the small one-ton to those of larger capacity, the printer can not be at a loss to select one suited to the size

of his business, or at a price within his means. The saving of time in making deliveries and the added satisfaction given the customer through the quick service are features that strongly recommend the motor delivery system.

To meet the demands of the present time—and it is evident they will be extended and increased in the future—printers should give serious thought to the condition of their equipment. With the rapidly changing conditions, obsolete machinery can not compete with that which is modern. Labor-saving equipment is in greater demand than ever before, especially in view of the shortage of help that has been so greatly in evidence.

The Call for Brains.

The call for more brains seems to predominate throughout the industrial world at the present time. This call was emphasized in the printing industry throughout the entire educational week inaugurated by the United Typothetae of America during the month of June, the sum and substance of the addresses delivered in the different parts of the country at that time being the need for more care in the selection of apprentices and better and more careful training of those already in the industry in order that we may have a higher degree of skill among the workmen and more efficient executives. In order to keep pace with the increasing complexity of the industry, this is of vital importance. It is a good thing to know that the educational week is already bringing results.

The call for more brains in the business world is also voiced by the *Manufacturers' News* for July 17, under the title, "The World Needs Brains," as follows:

China has almost more people than it can feed. Japan is like the old woman who lived in the shoe. England is so disorganized that its Government is still serving rations. France is putting up bars against foreign manufacturers in order to furnish work for its own citizens. If, with a good field-glass, you could stand on the balcony of the planet Mars and could see our world revolving and analyze its situation, it would show a very spotty condition.

What the world seems to need is a general manager. Where there is a surplus of raw material he would order it to be transported to some locality where there is a scarcity, and he would pick a couple of three million Chinamen by the nape of the neck and plant them in the United States, and he would do a lot of other things, too. He would stop the public utilities commissions from trying to make the public believe that wages could be increased when the receipts are less than the expenditures. He would point out that blood could not be squeezed from a turnip.

Now it seems out of the question to have a general manager, and the next best thing, it seems to *Manufacturers' News*, is the appointment of a commission of the best business men in the world to help straighten out the tangle. The Illinois Manufacturers' Association several years ago tried to get President Wilson to appoint a commission to take up with the business men of other nations these important questions, and while His Excellency concurred in the idea he did not ask Congress for the authority to appoint the commission. We would like to see the industrial men renew their request. Now is the time for cooperation. Now is the time to sit steady in the boat. The occasion is not propitious for the knocker and there never was an era or an epoch or any other cycle of time when there was more need for brains.

Some months ago we set forth in these columns a plan for the appointment of a supreme court of business, a body of business men who have attained marked success in their fields, which would have the responsibility of aiding business nationally to untangle many of the problems with which it is confronted, and to act as a governmental agency for the regulation of the multitudinous

matters affecting the different industries. This, it seems to us, would relieve industry of many of the burdens it now has to bear.

The recommendation of *Manufacturers' News* seems to be another step in the right direction.

The Future of Good English in America.

F. A. Miller, editor of the South Bend (Ind.) *Tribune*, sends the editor of *THE INLAND PRINTER* a clipping from a recent issue of his paper "in the hope that the subject it briefly treats will appeal to you in all its mighty force, and prompt you and your excellent publication to take it up and promote what I believe is a matter of vital consequence to the future of good English in America." We are glad to reprint here the clipping, which bears the title, "The Clown Press," as it sets forth the subject so thoroughly we could not improve upon it:

If the constant straining for effect in the writing and construction of news articles hurt only the reputations for taste and judgment of the editors of the pretentious offending newspapers, it would be of no consequence, but their persistent frivolity has a baneful influence on the culture of the people served and is therefore to be deplored.

These editors and publishers can not plead necessity. They can not say with the theatrical producers that the people want frivolity and will not buy good wares faithfully. The most successful newspapers in the United States—we do not mean the richest—are those noted for their sanity, good English, honesty and discretion.

But the real case of journalistic success is not being weighed in this country as it should be, for we see so many small papers selecting for imitation the biggest and most vulgar of large city newspapers instead of striving to acquire sound character and personality in their own fields. The country is full of newspapers with ignition troubles due to the fact that the vitalizing spark is impossible under a policy of mimicry.

However, the case of the imitative press is not of great importance to the public. A genuine earnest example of journalistic endeavor is always within reach. The regrettable effect of slapstick newspapers lies in their hold upon the popular imagination; people actually come to believe that "smart" writing, filled with barbarisms, solecisms, vulgarisms and slang is to be admired and copied; in other words, a frivolous newspaper makes a certain number of frivolous readers.

Most of these vulgar papers are debilitating to serious readers. A man may spend an hour with a publication edited with conscientious intelligence, and toss "the world's greatest" aside in ten minutes. Improvements in printing machinery and picture reproduction processes seem to have brought an era of clown rule to several widely distributed journals. And clowns are tiresome after a few moments.

Errors in English, errors in fact and errors of taste and judgment appear in every newspaper practically every day because of the stress of production, but the public understands that and is able to discriminate between offenses due to hurry and those due to deliberate intent. The former are pardoned; the latter offend and disgust. We can not help wishing the owners of the clown press would see a great light.

As Mr. Miller states, this is a matter of vital consequence to the future of good English in America. Speed is necessary in getting the paper to press. Most of the matter must be written hurriedly in order to make the issue. The writer and the editor must constantly guard against misstatement of facts. Confronted with these conditions it is not an easy matter to avoid errors; but, as Mr. Miller also states, the public understands this and is able to discriminate between offenses due to hurry and those due to deliberate intent. Nevertheless, it should be the constant aim to maintain a high standard throughout the paper. The great increase in newspaper reading, and the fact that the newspaper is being used to a constantly increasing extent in connection with the teaching in our schools, place a great responsibility on the newspaper editor and his writers.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

China's Alphabet.

To the Editor:

WUCHOW, SOUTH CHINA.

In your issue of April there is an article that rather amuses me. You are not to be blamed, as undoubtedly you supposed you had "headquarters" information. But notwithstanding the fact that there are enthusiasts who think that all that is necessary to change the course of life of these four hundred and fifty million people is to say the word, and presto! it is done, China plods along in her time-honored ways and will continue to do so for a few decades yet.

"Reduce China's alphabet by ten thousand or more characters"—I truly wish it were an accomplished fact. The start has been made of what may in a generation accomplish the result indicated by your head-line—but that happy day is not yet!

"Before the introduction . . . the type-case shown . . . was typical, etc." That sounds truly amusing to the man on the field. I venture to say that not *one* "old-style" type-case in this land has yet been displaced in favor of the new type. Some day some of these cases will go to the junkpile, no doubt, but not yet!

One great obstacle to this new phonetic writing for China is the diversity of language in this land. For instance, the system is not usable at all in many sections. The two great southern provinces of China, Kwongtung and Kwongsi, where Cantonese is the language of many millions of people, are perhaps the greatest stumbling-block in the progress of this phonetic writing. These Cantonese millions must en masse learn Mandarin if they are to make use of this writing fostered by the Government. It has got to come some day, no doubt, but not yet!

A man will have to be a most optimistic enthusiast to enable him to believe that a change such as your article speaks of as if it were accomplished can be accomplished inside a generation. I've had twelve years of wrestling with printing problems in this land and I'm not optimistic enough to believe a generation will do the job. Some day it will be accomplished, no doubt, but that day is not yet here!

In the meantime, while we wait for the time when China's people shall be a united nation, speaking one tongue and writing one simplified language (oh, wonderful dream!) the "compositor's nightmare" remains tenaciously holding on to the Chinese compositor.

Yours faithfully, R. T. COWLES.

Praise for Franklin Printing Price-List.

To the Editor:

NEWARK, NEW JERSEY.

In my opinion the most practical means of preventing honest underestimating and honest overestimating of prices for printing is Mr. R. T. Porte's Franklin Loose-Leaf Printing Price-List, which he keeps up to the minute for a large number of subscribers in the United States and Canada.

This price-list is issued under the auspices of the Franklin Club of Salt Lake City and is issued from its headquarters, in

the Atlas Building, Salt Lake City. Mr. Porte is the secretary and moving spirit of that organization.

About ninety per cent of all work done by printers is covered by Mr. Porte by an admirably detailed and complete method, and changes of prices to cover advances in wage and materials costs are sent to subscribers every week. There are several cities in which every printing establishment is using the Porte Price-List. Such unanimity is possible in all cities.

Mr. Porte's loose-leaf price-list is an extension of and an improvement on the price-list system used for some years in Germany with satisfactory results. It involves a great amount of work and expertness. It is another illustration of the truth of the saying that an ounce of common-sense effort is more potent than deluges of oratorical and advertising propaganda.

This price-list is the biggest thing now offered to printers everywhere. It will effect more good immediately and permanently than any scheme of advertising and solicitation for membership in the United Typothetæ of America. That body would do well, I think, to take over Mr. Porte's price-list, and pay him a substantial sum for the copyright and a handsome salary to edit the price-list. If the United Typothetæ of America would offer the non-organized printers such a practical, easily understood and effective thing as is Mr. Porte's price-list my belief is that it would quickly represent a majority of the printers instead of a minority.

HENRY L. BULLEN.

THE PLAGUE OF BOOKWORMS.

A writer in a recent issue of the *Scientific American* asked how to get rid of the bookworms in his library. This writer, who lives in Santos, Brazil, says he has tried camphor, naphthalin and formalin without any success. THE INLAND PRINTER has received the following information on the subject from the news service department of E. I. Du Pont de Nemours & Co.:

"As in so many other things, an ounce of prevention is worth a pound of cure in the treatment of bookworms. It certainly is a difficult matter to get rid of the worms once they are in the book, but it is splendid insurance against their depredations to buy books that are bound in leather substitutes.

"In Brazil, the Philippines, India, Egypt and tropical countries having an exceedingly warm climate, the immunity of the leather substitute from attacks of bookworms is well known. This class of material is surfaced with a pyroxylin film. This film is absolutely impervious and prevents the entry of the worm into the book-cover and consequently into the body of the book. The film is also poisonous to minute animal life, and better still, it is repellant to the various small worms and insects that 'lunch' on leather bindings and bindings of cloth and paper.

"It is not at all difficult to buy books that are bound in leather substitute, or to have them rebound with this material. Bookbinders are familiar with this material the world over, and it is obtainable at all the leading bookbinders' supply houses."

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE London *Daily Telegraph* recently reached its twenty thousandth number.

At a late book sale in Glasgow a copy of "Early Printing — Aristotle," in folio vellum, dated 1551, brought £3.

A new organization has been formed in London, under the title of the Newspaper, Printing and Publishing Clerks' Guild, in the interest of such employees. So far the membership exceeds four hundred.

JOHN WALSH, manager of the book and periodical department of Spottiswoode, Ballentyne & Co., London, has retired, after completing sixty-eight years' service with this house — which is somewhat of a record.

At a late meeting of the Printing, Bookbinding and Kindred Trades Overseers' Association, held in the St. Bride Institute, London, Edward A. Dawe, of the Royal Stationery Office, made an earnest plea in behalf of the standardization of paper, in the matters of quantity per ream, substance weights, sizes of sheets, and a standard label to describe the contents of packages of paper.

THE London Master Printers' Association and the National Union of Bookbinders and Machine Rulers (London branch) have come to an agreement over wages, and the following are the new weekly rates: Male members of the union shall receive a minimum wage of 75 shillings, women over eighteen and male juniors an advance of 3 shillings (making the rate for qualified women 42 shillings), and learners an advance of 1½ shillings. These increases went into effect June 1. Overtime rates have not yet been adjusted.

THE once popular six-penny (12-cent) reprint books are now priced at 1½ shillings (36 cents) and novels are up to 8 shillings (\$2), and these advances are causing the booksellers and the public to ask if these publications will ever become cheap again. Of course the answer is that unless conditions change in other respects very considerably, there is but little likelihood of any reduction so long as wages and materials remain as high as they are. As to the effect of the higher prices upon the output, a London publisher points out that the demand for novels today is as great as it ever was, if not greater. Authors, who were the last to benefit by the increase, have now had their royalties raised by a number of publishers.

THE Federation of Master Printers and the Typographical Association have ratified an agreement upon the question of wages on a national basis, which provides for the grading of towns and districts and the fixing of wages for the same. The new rates came into force on the pay-day of the week ending May 24. Under the new scheme the branches and sections were divided into six grades, for which the jobbing, weekly and biweekly news-case rates shall be respectively 75, 72, 60, 66, 63 and 60 shillings per week. The rate for members of the Typographical Association (other than composing-machine operators) on evening papers shall be 2½ shillings above the jobbing-case rate of the branch, and the case rate for morning and triweekly papers shall be 8 shillings above the jobbing-case rates. Other parts of the agreement cover overtime rates and payment for holidays.

FRANCE.

THE printers at Havre have secured a raise of 2½ francs per day in their wages.

THE printers at Tours and Marseilles have had their minimum wage raised to 12 francs per day.

UNDER a decree issued May 10, the restrictions on the manufacture and use of paper, which were put in force September 5, 1918, are abolished. The Government, however, still

regulates the use of transparent or "window" envelopes and the importation of paper, cardboard and paper-pulp, and still prohibits the miscellaneous distribution of printed matter (particularly of advertising) in public places.

GERMANY.

ACCORDING to recent report, Germans are paying \$35 for suits of clothes made from straw, paper, wood-fibre and peat. The clothes wear fairly well. Underclothing, bed-sheets and upholstery materials are now made from paper. Sweden is altering a number of cotton-spinning machines in order to be able to spin paper by German methods.

BELGIUM.

THE organ of the Belgian Typographical Federation, *La Fédération Typographique Belge*, has resumed publication. As soon as the country was free from German occupancy the federation's central committee promoted a special congress, which was held at Brussels, in December, last. A general increase of one hundred per cent over the wages of 1914, with a minimum of 1 franc per hour, was demanded. With regard to hours, it was decided that all sections should demand a fixed week, with payment for public holidays, and that the minimum wage for small country places should be 48 francs a week. Strong opposition to overtime was declared. It seems that the federation's demands have met with but little opposition on the part of the employers. The increase in wage per cent by the employers in Brussels is one hundred and six per cent above the prewar rate.

ITALY.

WE do not remember ever seeing in the American printing-trade papers a list of Italian paper sizes. To add to the encyclopedia of information in *THE INLAND PRINTER* there is here given such a list. It shows that an economic standardization of the sizes is needed as badly in Italy as it is needed in other countries:

NAME	SIZE IN CENTIMETERS	EQUIVALENT IN INCHES
Ottavina	13.5 by 21	5 $\frac{1}{4}$ by 8 $\frac{1}{4}$
Sestina	20 by 22.5	7 $\frac{7}{8}$ by 8 $\frac{7}{8}$
Quartina	21 by 27	8 $\frac{1}{4}$ by 10 $\frac{3}{4}$
Mezzanella	23 by 36	9 $\frac{1}{8}$ by 14 $\frac{1}{8}$
Olandina	25 by 39	9 $\frac{7}{8}$ by 15 $\frac{3}{4}$
Processo, or Notarile	26 by 38	10 $\frac{1}{4}$ by 15
Quadrato, French size	26.5 by 42	10 $\frac{1}{2}$ by 16 $\frac{3}{4}$
Quadrato, Italian size	27.5 by 44.5	10 $\frac{3}{4}$ by 17 $\frac{1}{2}$
Quadrato, German size	29 by 48	11 $\frac{1}{4}$ by 18 $\frac{3}{4}$
Protocollo, or Pellegrina	31 by 42	12 $\frac{1}{4}$ by 16 $\frac{3}{4}$
Rispetti	33 by 45	13 by 17 $\frac{1}{2}$
Stato, or Leona	36 by 48	14 $\frac{1}{4}$ by 18 $\frac{3}{4}$
Bastarda	42 by 56	16 $\frac{1}{4}$ by 22
Realino, or Mezzana	45 by 60	17 $\frac{1}{4}$ by 23 $\frac{3}{4}$
Reale	50 by 65	19 $\frac{1}{4}$ by 25 $\frac{3}{4}$
Realone	52 by 69	20 $\frac{1}{4}$ by 27 $\frac{3}{4}$
Imperiale	54 by 76	21 $\frac{1}{4}$ by 29 $\frac{3}{4}$
Imperiale	61 by 81	24 by 31 $\frac{3}{4}$
Elefante	66 by 96	26 by 37 $\frac{3}{4}$
Aquila	70 by 100	27 $\frac{1}{4}$ by 39 $\frac{3}{4}$

NEW ZEALAND.

THERE are fifty-nine newspapers published in New Zealand, of which twenty-two are issued in Auckland, one being printed in the Maori, the native language. There are two dailies issued in Auckland and ten in the remainder of the country. There are thirty-two book and job offices in the city of Auckland and about a like number in the provinces. The presses are nearly all of American make, but a few English presses may be found. Compositors and pressmen in New Zealand work eight hours per day and are paid on an average £4 4s. (\$20.43) per week. The industry is organized to the extent of seven unions, including the photoengravers and the newspaper reporters. The employers have a master printers' association and a branch of the Typothetae; also a cost system, which it is claimed is literally lived up to.

Collectanea Typographica

By HENRY LEWIS BULLEN

Oh, ye gods and goddesses! what do I see? My verses reproduced by the Elzevir types! Oh, types elegant and exquisite! Oh, gracious and charming volume! The little types are as black as pitch; the paper is as white as snow.

But thou, Elzevir, my sweet ennobler! thou, the father of types of incomparable elegance! thou, I say it again, most amiable of friends! what can I offer thee in return for thy gift? May the name of Elzevir, transmitted from age to age, fill the great globe and fill the heavens.

—Giles Menage, 1613-1692.

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History as We Find It in Some Printing-Trade Periodicals.

ON the left is a reprint of an item now going the rounds of the printing-trade journals. On the right are the facts.

In 1600 William Kittenhouse started a paper-mill on Wissahickon Creek.

In 1718 William Ramage built the first American-made printing-press.

In 1742 Christopher Sauer made the first type [in America, we assume].

In 1796 Binney & Ronaldson established the first typesetting.

In 1880 appeared the first newspaper illustration.

In 1891 Max and Louis Levy perfected the half-tone screen, which made engraving as we know it today a commercial possibility. The Levy brothers later developed color process engravings.

He started his mill on Papermill Run, a tributary of the Wissahickon.

Ramage arrived in Philadelphia from Edinburgh, Scotland, in 1705.

Christopher Sauer, 2d, tells us that he first cast types in 1770.

What about C. Sauer, alleged to have made types in 1742? Baine and Franklin were both typesetting in Philadelphia before Binney & Ronaldson.

Some of us remember the *Daily Graphic*, issued in New York, running from 1873 to 1876.

Max Levy is entitled to great credit for perfecting the method of making the cross-line screen, which, however, was invented by Frederick E. Ives in 1881. Ives also produced the first three-color process-plate in 1881. Ten years later W. Kurtz first put three-color process printing on a commercial basis in New York.



Frederic Leonard, Printer, 1623-1696.

This portrait is a reduction from a beautiful copper-plate portrait (7½ by 5½ inches), made in 1683, of an eminent master printer, when he was fifty-nine years of age, a man of wealth and high social position, printer to the King of France. He lived in a time when master printers held themselves higher than mere merchants and catered to the material requirements of mankind, and ranged themselves with the learned professions. Frederic Leonard was born in Antwerp in 1623, and entered our art as an apprentice in the printing establishment of the Plantin. In 1643 he went to Paris, with the purpose of opening a business of his own under the patronage of a royal prince, but the guild of printers refused permission, and in compliance with its rules he completed his apprenticeship and journeyman'ship, and did not become a master printer until 1653. He was most successful, and his business passed to his son and grandson. The latter disposed of the business in 1714 to Guillaume Despres, who left it to a grandson, who continued it until 1780. Leonard, we see, had his coat of arms, a dignity denied to merchants and craftsmen. In that period printers reved in honors and prosperity.

IN the years before the introduction of the cylinder press, the printers in every town and city of America ranked higher than any other tradesmen. They ranked with the professional persons. As there was no job-printing, they came in contact with reading and learned persons only. They printed and sold books and usually issued a newspaper. They were no less prosperous than other merchants. A few of them became notably wealthy.

* * * *

THE child is father of the man," and the apprentice is father of the printer. A good way to succeed in life is to select a good father.

Our Almighty Dollar Sign.

WHEN these great United States achieved Independence the coins in circulation were quite various in their origins. British sterling was official, but French coins d'or, Spanish pistoles and dollars, and Portuguese johannes and moidures were in circulation and acceptable; but because Spain had command of the vast output of silver in her American colonies, the coin most in use was the Spanish dollar, which continued to be received by our Government in payment for taxes, etc., down to 1857. The infant Republic, started without funds, was forced to rely upon note issues, the first of which was to the extent of 300,000 Spanish dollars. Not until 1792 was a national system of coinage established. We adopted, fortunately, the decimal system of the first French Republic, but the new system came slowly into popular use. The British or colonial small currency and terms remained in use for nearly fifty years in some States. A Federal dollar was worth 8 shillings in New York (12½ cents was a shilling), 6/- in New England (16½ cents was a shilling), and 4/8 in all the Southern States. These differences increased the labors of the bookkeepers, and traders required to be alert.

Our first arithmetics dealt with British sterling as a standard, and for a time after 1792 our arithmetics dealt with the sterling as well as our decimal system. In these books the dollar was expressed as "dollar" for no sign had been invented to indicate that coin. Indeed, in 1792, the only country which had a monetary sign was Great Britain—the £—and we believe our \$ sign and the £ sign are the only monetary signs now in use.

Certainly our \$ sign is a great convenience and labor-saver for printers. *Collectanea* has not been able to actually identify the inventor of that useful sign by which we are conquerors, but we have before us the first book in which the \$ sign was used. It is the "American Accountant; being a Plain, Practical and Systematic Compendium of Federal Arithmetic," by Chauncey Lee, A. M.

(of Burlington, Vermont), Printed by William W. Wands, Lansingburgh, 1797. Lansingburgh, a village incorporated in 1790, is now a part of the city of Troy. The book is a 12mo of 300 pages, not including a twelve-page list of subscribers, some with notable names, indicating that the Reverend Chauncey Lee had an established good reputation.

We have referred to the various currencies in use. Professor Lee gives new rules for "consolidating" these by a decimal system. The following is an example:



Consolidate £133;1220 New Jersey currency into South Carolina and Georgia currency:

Tabular number	×	133.6
		622
Ans.		83,090.2—£83;01;1134

This looks simple enough, but can not be understood without the aid of a table in which our author has reduced the various kinds of pounds sterling to decimals.

Rev. Chauncey Lee, probable inventor of the \$ sign, uses the term "dolls," until he reaches page 56. On page 23 he expresses the sum of \$0.985 thus:

Dolls	C.	M.
0	98	5

But on page 56 he gives the "Characteristics of Federal Money," using the signs for the first time in a printed book, together with signs for the parts of a dollar, thus:

Mill	Cent	Dime	Dollar
/	//	///	\$\$\$

As he progresses, he drops all but the \$ sign, using decimal points and a space between cents and mills, thus: \$16.45 2. Our author seems to have experimented, and to have gradually simplified his invention as the printer proceeded.

Assuming Chauncey Lee to have been the inventor of our \$ sign, why did it take the form he gave it? No one knows; but what more likely than the surmise that he followed the device of

the pillars of Hercules, with the scroll entwining them, found on the famous Spanish dollar, as seen in the picture of that coin on this page? This is the generally accepted explanation.

The reader may be curious to know where the Reverend Chauncey Lee, or his printer, procured the signs, of which thousands are used in this interesting book. In 1797 there was only one typefoundry in operation in the United States, that of Binny & Ronaldson, established in Philadelphia in 1796. Archibald Binny

How It Was Done in Arkansas in 1819.

IN November, 1919, the *Arkansas Gazette* will celebrate its centennial. Its founder was William Edward Woodruff, a printer who served his apprenticeship in the same printing-office in Brooklyn in which Walt Whitman, poet, learned to print. Woodruff was editor as well as printer, the first to print in Arkansas, and prominent in the early affairs of that State. In the first issue of the *Gazette*

Pageant in Honor of the Invention of Printing, in Vienna, 1900.

This picture is reduced from a charming photograph, 12 by 4 1/2 inches. On the float is a venerable wooden press of the kind upon which the works of such authors as Aristotle, Homer, Cicero, Virgil, Shakespeare, Milton, and many others, were first given to the modern world. Gutenberg stands at the desk in front of the press, and at his feet sits Wisdom with the Torch of Learning, with Art and Music on either side. The procession is continued after the period of Gutenberg, and is preceded by three standard-bearers. One standard has on it a great book, representing the world's asset of experience and knowledge; another, in the foreground, bears on it the printer's coat of arms granted to the Art in 1490 by the Holy Roman Empire. Some of the marchers bear books, others bear manuscripts, illustrating the interdependence of our Art and the authors. Our Art creates the authors, and the authors create realignments of knowledge to keep the printers employed.

was a punch-cutter; doubtless he cut the punch for Dr. Lee's monetary signs. His typefoundry has grown steadily ever since. It eventually became known as MacKellar, Smiths & Jordan and from them it passed to the American Type Founders Company in 1892.

However, Binny & Ronaldson were not satisfied with the dollar sign made for Chauncey Lee's book. Binny redesigned the character, and we will conclude by showing specimens of the first dollar signs regularly cast for sale to printers, the matrices for which are preserved in the vaults of the American Type Founders Company in Jersey City:

\$\$\$ \$ \$ \$ \$ \$

No dollar signs are shown in Binny & Ronaldson's first type-specimen book. In the second (1816) they appear for all type series, made as above, always with two strokes through the tortuous line.

he advertised for "a lad of respectable connexions, and of studious and industrious habits, as an apprentice to the printing business." Not any sort of a boy, attracted by a sign "Boy Wanted," but a respectable lad of studious habits. A thought like that for the best interests of the printing business and the apprentice accounts for the long and successful life of the *Arkansas Gazette*. Neglect of such precautions has been and continues to be the worst evil in the printing business. Let the sources of the art be carefully selected, and the art will take care of itself and will prosper.

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Origin of Our \$ Sign.



This is the Spanish dollar referred to in our history of the dollar sign. It is generally agreed that the inventor of the sign adapted to his purpose the two pillars of Hercules, bearing the scrolls with the words "Plus Ultra." In Greco-Roman times the high cliffs at the western entrance of the Mediterranean Sea were known as the pillars of Hercules, supposed to have been risen assunder by Hercules. The pillars were incorporated in the arms of Spain, with the motto "More (or less) Beyond," asserting its suzerainty over the newly discovered Western Hemisphere.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Uncertainty About Hyphens.

No other question of English form is so far from general agreement as is the use or non-use of hyphens. I am prompted to say something about this by a paragraph in another department of this magazine in May, which said that a certain question should have been addressed to me. The direct question asked was whether photo-engraving or photoengraving is the better form of that word, and the one who asked referred to the fact that the Standard Dictionary had photo-etching on page 603 and photoetching on page 1330. The answer given was indecisive, and mine must be so, as to usage, though I can name a choice and tell why I so choose. First as to dictionary decision. In the Standard the word appeared on page 603 (first edition) incidentally, not as indicating the chosen form. On page 1330 the word appears in heavy type as the authorized form. In all cases the form of a word which shows the dictionary decision is the one given at the head of its own vocabulary entry. Use of the hyphen in the earlier instance conformed to the general practice up to that time, now not so general, though still adhered to by many people, of inserting a hyphen between two vowels separately pronounced. The Century Dictionary and Webster's used the hyphen in all such words with photo, electro, and any similar prefix before a word beginning with a vowel, though even in their time its omission was becoming frequent. The editors of the Standard dropped the mark, just as they dropped the dieresis previously so common when the same vowel appeared at the end of a prefix and at the beginning of the second element of the word, as coöperate. It is this old idea of marking this separate pronunciation of the vowels which still holds those who write photo-engraving, etc., of whom there are quite a number, though photoengraving, etc., now seem to be prevalent. When a writer evidently means to indicate his preference in his writing, such words should be as in copy. When printers work under orders to prefer one style the words should conform to that style in print, no matter how written. My own personal preference favors the use of the hyphen as indicated. In usage it certainly is not fixed, but omission of the hyphen is much more frequent than it was once.

Adjective or Possessive.

J. D. W., Hartford, Connecticut, writes: "We read with interest your article on 'The Use or Non-use of the Apostrophe' in the case of such expressions as the Citizens Union and the Merchants Bank, because we have a bad time making people write the name of our company as it really is—the Travelers Insurance Company. Do you suppose that the reason proofrooms are always appending an apostrophe to the word Travelers is that they agree with you that it ought to be there? Isn't the fact that the company was named without an apostrophe and with only one 'l' sufficient to permit us to ask that it be spelled that way?"

Answer.—I have already said in these columns many times that as I see it these names are plainly possessive (that is,

genitive), that professional grammarians of high repute so decide—too many of them for me to name all—but also that innumerable other people hold that these plural nouns are used as adjectives, and so should not have the apostrophe. My answer to this new note is given publicly because of the question of securing more general compliance with the so-called adjective use. Such names are much more frequently seen in general news matter than in special printing done on orders from inside people. When printed for the companies themselves those who pay for it have an undoubted right to demand that it be done as they wish to have it. But when not so ordered the printers will of course do it the way they consider correct. Undoubtedly it is because of the really prevalent reasoning that such names are possessives that the apostrophe is so often used. Printers and proofreaders are not to be expected to know with absolute certainty which companies or other bodies write their names in one way and which in the other, and so naturally do it as they think right in general work. Even for such cases the people who prefer the non-use of the apostrophe, and care enough about it, are perfectly free to request that such names be spelled their way, but I can think of nothing more than request or protest for them. There is no way to enforce it except in their own work, which of course they can order as they choose.

Possessive Pronouns.

K. M., whose address was not on the note sent, made this request: "Please state the rule for the following: 'This firm intends to double its business by using the mails to sell its products.' Does 'its' take the apostrophe in each case?"

Answer.—The only rule known by me is simply the fact of universal usage, which has never favored the insertion of an apostrophe in this or any possessive pronoun. Its, theirs, ours, yours, and hers are always without an apostrophe when written or printed by one who knows common usage. Just why the use of the apostrophe was prescribed for nouns in determining usage, while its omission for pronouns was even more positively adopted, is a puzzling question which we need not attempt to answer, and could not if we did attempt it. "Sufficient unto the day is the evil thereof." If anybody ever tries to make usage in this respect more minutely consistent than it is, that trial will not be made by me. The fact that such is universal usage will always be reason enough for my decision that the word in question is right with no apostrophe and would be wrong with one.

WHY THE TARS KEPT AWAKE.

A careless compositor can play havoc with a serious poem, as one did a short time ago across the water. As printed, the lines read:

They faced the terrors of the deep
And guarded our snores while we were asleep.

—*Kansas City Star.*

THINGS PRINTORIAL IN THE CAPITAL CITY OF PORTO RICO.

BY DONALD LIGHTBOURN.



AN JUAN, P. R., has a population of, say, fifty thousand; also it has many printing-offices, one of which is a government concern. In size and variety of outfit there is, of course, the usual disproportion; but if a comparison be made between San Juan and Caracas, Venezuela (see *THE INLAND PRINTER* for November, 1918), the prevalence of machine over hand set composition is very noticeable, since the offices not so equipped are few and not at all to be found among those of large capacity.

So that brings me to the mention of the kinds of machines used, they being the Lanston and the Mergenthaler, the slug-caster predominating in both the job and newspaper shops. At least three of the former and one of the latter (*La Correspondencia*) use the individual-type machine.

Having made one comparison, let me round off with another and say that in some of the San Juan offices the "linos" are not given the care they receive in all of the Caracas print-shops. Nowhere in my peregrinations have I encountered matrices in so foul a state as in a certain office in the capital city of America's largest possession in the Caribbean.

As to the wages of an operator, they seem to be what he can get. At the time of writing, the formation of a union among them is talked of, though at one time, which is many years ago, the International Typographical Union did have chapels here, but the last mention I remember seeing of them was among the delinquent list of the *Typographical Journal*. Anyway, the Government Printing Office pays American wages, though even here there is no standardization. In some offices, I am told, the pay is much below \$15 a week, but from that figure to, say, \$22 would be about what prevails. Nor is there any set custom as to time or piece work, or what amounts to piecework, even in the same office, since some operators would be paid a weekly wage, others at so much a galley, perhaps 35 cents for eight-point on ten-point, thirteen ems wide. Before leaving the economic aspect of the subject, it may be added that the "high cost of living" in this island is something more than a mere phrase, and would be a close competitor of any place in the Orient or Occident. About the only prices that have not soared to the height of a cocoanut-tree are those handed out to labor and those for "refrescos," the latter term, in this prohibition country, being the euphonious way of alluding to the milk of the cocoanut, tamarind, soursop, and such-like beverages.

No office has more than five linotypes, and the grading goes the limit of one machine in a couple of them. All told, the number would total up twenty-four, some having been introduced fifteen years ago and already being fit for the junk-pile, while some of the newest are now being installed.

The newspaper world of San Juan has just had an augmentation of a brand-new sheet and the enlargement of another with change of name. The format of four of these papers is similar, approximating to a fair degree those of the mainland in the use of "spread heads," double-column editorials, and in some cases the Hearstite idiosyncrasy of besprinkling the same with full capitals. In make-up, *La Correspondencia* presents a sorry typographical spectacle among its congeners, being poorly printed to boot. In the presentation of a sustained style *El Mundo* and *La Democracia* may be mentioned. *El Imparcial* does so to a certain extent, and if only an appropriate newspaper face were utilized for headings on the English page and greater use made of the strong Scotch-Roman all through, it would be a more presentable sheet. Whoever is responsible for the display of headings on *El Tiempo* has a way of his own,

and seems to want to show off each day some fresh specimen of type in his office and in a different make-up besides. The face chosen for its title is weak and that used in most of the text is not easy to read. Be that as it may, when one turns to the editorial expressions of this paper, veterans are found in charge in the persons of Dr. J. Barbosa, native man of color who holds high office in the Senate, and Judge W. Sweet, North American, both of whom conduct a vigorous Republican campaign in Spanish and English, respectively. The range of editorial opinion in the other sheets extends even to the "Independencia" idea, that is, Porto Rico a republic. *La Democracia* and *La Correspondencia* are in the forefront with this political propaganda, in opposition to *El Tiempo*, which is listed in the struggle for ultimate statehood in the Union. *El Imparcial* belies its title, inasmuch as it is known to be the organ of the Spanish colony. *El Mundo* is said to be the organ of big foreign business.

It will be seen that two of these newspapers have each an English section, the other three being all in Spanish. The only all-English paper is *Porto Rico Progress*, a breezy twelve-page weekly, gotten out by an ex-Associated Press man who has placed at the top of his editorial column this extract from a governor's inaugural address: "The American flag will never be lowered in Porto Rico," which words are flanked by two cuts of the said flag. Another weekly, but along different lines, is *Porto Rico Ilustrado*, a pictorial review of local events.

It can not be said with rigid exactness that the first thing to greet one in the morning in the streets is a newspaper, but it is getting around to that since the advent of *El Mundo* at eight o'clock. At midday *El Tiempo* and *La Democracia* appear, and at four or five o'clock *El Imparcial* and *La Correspondencia* close up the procession. There is only one edition daily of each, though on occasion extras come out, these being generally but a full-page sheet printed on both sides and selling for 2 cents. The regular editions of all the dailies sell for 3 cents, and are variously eight, ten or twelve pages. Before the appearance of *El Mundo* the circulation of one paper was claimed to be six thousand copies daily. Now, as the percentage of illiteracy in Porto Rico is still high, and as there is not a plethora of purchasers of more than one paper a day, it would seem that newcomers in a restricted field must obtain circulation at the expense of those previously occupying it.

The writers in Porto Rican newspapers, even as in other more favored lands, need to paraphrase a well-known adage thus: "Uneasy lies the head that yields a pen," for it is but recently that a vicious attack was made on one of them by an offended partisan of some political party or trade union.

Among those responsible for the preparation of copy, and printers in general here in San Juan, I am sorry to say there seems to be a total lack of that "capacity for taking pains." For instance, there are names of persons and places and things that from constant repetition become familiarized, or should become so, to those who assist at the literary end of a newspaper's production, and it is not expecting too much that editors, proofreaders, yes, and compositors, should have pride enough in their calling to present such correctly before the reader. But here one finds a name misspelled in every instance where used, even in the same paragraph, whether in the Spanish or English sections. Some of the peculiarities that get by in the way of "English as she is set up" by native compositors who have all facilities to know better, including learning the language in public schools, might be embalmed for future reference. This is not to be hypercritical, for, having worked on a foreign-language newspaper, I know the pains the English-speaking workman is at to have spelling, punctuation, capitalization and division of words conform to the idiom he was dealing with. The conclusion arrived at is that in Porto Rican printing-offices — whether job or newspaper — it matters little whether or not the work in hand is done right.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Two Great Causes of Failure.

It is the business of the commercial agency and the credit man to keep close watch upon the coming and going of the would-be business men that are here today and gone tomorrow, but they do more, they carefully classify the causes of their going out. The Bradstreet Company classifies the causes of the demise of unfortunate businesses as follows:

Failure due to	Per cent.
Incompetence	33.2
Inexperience	6.6
Lack of capital	30.3
Unwise credits	1.00
Failures of others	.9
Extravagance	.6
Neglect of business	2.4
Competition	4.2
Specific conditions	13.4
Speculation	.4
Fraud	6.7

A cursory glance over this list will show that, with the exception of two of the largest items, the most of these causes are within the control of the business man himself. Possibly competition should also be excepted, but really it accounts for only a small percentage of failures.

The gravest cause for failure is incompetence. Perhaps the men who failed and were diagnosed by the agency people as incompetent would quickly deny the accusation, but the agency generally gets at the facts after the failure, even when they have been fooled into giving a wrong rating before.

A careful consideration of the failures within our personal knowledge confirms the fact that even more than one-third were caused by the incompetence of the man in charge, either as a business man or as a printer, sometimes his utter incompetency as both. It is a pity that there is not some way to prevent such men from getting into business, for their own good as well as for the general good of the business community. This is addressed to printers, but it applies to other trades.

It would be well if there were some way to grade men as to their fitness to conduct various kinds of business and steer them into the right line. There is no doubt that many men who have failed as printers would have been successful in some other line. In fact, we know of several who have been so after failing in the printing line.

The second big cause of failure is lack of capital. This is particularly applicable to the printing business, where there are so many ambitious young men who are otherwise capable of making a success but who are misled as to the amount of capital required, because they have been educated only in the technical part of the business and are therefore unacquainted with the amount of capital necessary to carry credits. Some of these good fellows are taken under the wing of some wise supply house or paper house, or are fortunate enough to acquire the friendship of their banker; but the majority have a hard

road to travel and many fall by the wayside. We believe that, so far as the printing business is concerned, the figures for these two great causes of failure ought to be revised and about two-thirds of the cases put down to the lack of capital.

As business adjusts itself to a peace-time basis there will be an increasing demand for advertising printing, and a number of young printers will think of starting for themselves. It will be a deed of kindness for their friends to call their attention to these facts and warn them to secure the proper financial backing before starting.

It is not so necessary to put a large amount of capital into the plant at first as it is to know where the capital that will be needed later to pay material bills and carry the credit given customers is coming from.

The adoption of the trade acceptance is going to help these newly fledged business men to keep their capital in quicker motion and thus be able to work with less. In fact, there have been fewer failures from shortage of capital since the trade acceptance was placed in general use.

If you are thinking of going into business, consider the knowledge you have of the mechanical and the commercial parts of the business, and if you are lacking in either, arrange to employ some one with the necessary knowledge to complement and round out that which you have. If you take a partner, see that he knows that which you do not. Before starting, see just how much money will be needed to carry on business on the scale you expect to do it, and either secure it (not by borrowing on short time) before starting or make unfailling arrangements to have it ready when needed. Do not wait until you are short and must have money to get out of a hole, but arrange to get the money while your credit is good, and then get it and use it in the way that you agreed.

Incompetency and lack of capital account for almost two-thirds of all failures. Be on your guard against them and you are pretty sure to escape the smaller risks.

The Unit of Measurement.

Most of the units of measurement in the printing business have undergone a change and have been modernized owing to changes in the methods of production. Few pressmen of today are familiar with the count known as the token and fewer still know the difference between a New York and a Boston token. Yet the writer remembers that in his apprenticeship days, when the cylinder press was gradually driving the Adams press out of the game, his daily stunt was expressed in tokens.

The advent of the job-presses and the growth of job-printing were the first causes for the change from tokens to thousands in counting printing, and from thousands of ems to hours in measuring composition.

The thousand ems still is used for certain classes of composition, but is no longer a logical system of measurement. The old rules, arbitrarily fixed by the compositors to cover the

difference in the time of production, such as "price and one-half for figurework," and the "double price for tabular work" were just as accurate as the thousand ems in those days, but they should now be abandoned for a more accurate method. The thousand em prices promulgated by the various trade composition houses for their work are not only complicated but ridiculous, as they do not accurately represent the actual cost of production.

A study of the time-tickets of any composing-room — hand or machine — will show that the only absolutely just method of charging for composition is the time basis. This will accurately represent cost and will result in the plants with the highest efficiency getting the most work because their cost will be legitimately less for the finished job.

The measurement of composition by the ems is not only unfair because of the differing fatness of the various faces of type, but also because the operation of setting the type is only one of a series necessary to make the composition a real fact and useful. Type in lines on galleys is only raw material in the first stage of conversion and is of no use without further skilled labor for make-up, lock-up, and possible corrections. Admitting that all these further operations are necessary and that they are charged for in the final billing, let us ask the questions, "Why shall we continue to mislead the public and the buyer of printing by using a false standard of measurement that does not express a definite value? Why not sell the composing-room product as hours?"

There are some who are afraid that they might not get quite as generous a measure by the hour as by the thousand. Well, if we must have a measuring-stick and not an actual record, let us adopt the square inch for the unit, and classify the work into a sufficient number of classes to cover the differences. It can be done successfully, and it really works out more justly than the em measurement has ever done.

Just Foolishness.

That is the proper designation for the action of some printers who make a habit of keeping any job standing that a customer indicates he will use again and giving that customer a reduction on the reprint, no matter how long it may be after the time of the original order.

If you have plenty of type so that you can afford to have a part of it tied up out of use, or if you run a non-distribution shop, it is all right to keep standing any job that it seems likely will be repeated. That is only good business judgment.

On the other hand, it is none of the customer's business how much type you have and how much you can afford to tie up in standing jobs. That is strictly your own affair.

When a customer comes in and says, "I may need another lot of these in a short time and would like you to keep the form standing," it is your privilege to do so; but it is also wise to inform him that the type costs money and that it will cease earning profits as soon as you agree to keep it standing, and that the carrying charges for holding it will soon eat up any saving that he may expect in the cost of the next issue.

Of course, every printer expects to have a number of standing jobs, but that number must be limited by the size of the plant and the amount of capital that can be held in idleness without handicapping the business.

It costs something to keep standing matter and store it so that it will be in condition for use when wanted. Not very much, it is true, but still it costs. The calculation was made some years ago that it cost four cents per square inch per year; it probably costs more at present.

But there is another thing to consider. The minute your customer finds that you have his job standing he expects a rebate on the price formerly paid. His ideas on this subject are very wild, and if given practically all the cost of the composition he would imagine that you were still making a profit

and be dissatisfied. Therefore, it is better to say nothing about standing forms, and tell him that you are making him a special price this time to hold his business, and then be sure that you do not give him too much.

I had a letter the other day from a printer who said that he figured on getting the job at least three times and therefore charged only one-third of the composition and kept the job standing. In this way he has been able to get a considerable amount of work from his local competitors; but many of the jobs did not repeat and others had so many alterations that it cost almost as much to handle them as the original composition. After looking over his cost records for a number of these jobs we are satisfied that he is not making any money out of his scheme and has meanwhile acquired a reputation among his competitors that is anything but enviable.

Labor-Saving Equipment.

At the present time the question of labor-saving equipment is an important one in all manufacturing lines. This for two reasons: the erroneous idea held by many persons — employers as well as employees — that the introduction of labor-saving machinery and methods is going to cause a number of workers to lose their jobs and find it difficult to obtain others, and the idea that labor-saving machinery is going to accomplish miracles in increased production at reduced cost.

History tells us that the introduction of improved labor-saving machinery has invariably resulted in such increase of business that more persons are employed than before it was put to work, many of them at increased wages. Look over the printing-trade and you will see that this is so. Each improved machine and process has given the trade an impetus forward, until today there are more people employed in it than ever before, and wages have kept on increasing with the additional demand for workers.

There are those who fear that the returning soldiers are going to make a surplus of workers in various trades. These pessimists forget that the war did not create additional skilled workers, but rather reduced the number. They also lose sight of the fact that the destruction caused by the war has created an enormous demand for all classes of materials to replace those destroyed and worn out, and that this demand will be launched upon the American market as soon as peace is finally declared and it is a safe proposition for those in the war-devastated territory to make a new start. This demand will make work for every man, woman and child in the civilized world who wants to work.

This great amount of business will, as always, demand large quantities of printing to keep track of its details — even more than before, because the business men have learned many things about the use of printing and about system from handling the interests that have necessitated quick and accurate information.

The pessimists who fear there will be a glut in the labor market, which will produce cheap labor, and who hesitate to install new and better machinery in the hope that they will get it cheaper a little later, are like the drowning man who refused to grasp the rough and dirty plank thrown him because he thought there would be a nice clean life-preserver thrown out soon, and then was lost because the current had carried the rough plank out of his reach.

Labor-saving machinery is going to save labor, or rather increase production with the same amount of labor. It will do this quietly and permanently for the man who has the vision to see the future and install it at the right time. That is now.

The amount of skilled labor that will be released by the demobilization of our armies and navy will not be sufficient to provide for the business that will accrue from the reconstruction of our factories on a peace basis, to say nothing of the repairing and rebuilding of the devastated areas and devitalized industries of the war zone and the warring nations.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Electric Heater for Drying Printed Sheets.

An Eastern pressman writes that he has perfected an electric drying attachment for printed sheets, and that a continued trial gives satisfaction. He desires our opinion as to its commercial value and patentable qualities.

Answer.—Doubtless if some new feature is incorporated in the heater it is possible to patent it. The idea is valuable in itself if carried out in a practical manner and the cost of current is not too high. If the cost is not too high it should be a valuable adjunct to a press, owing to its cleanliness.

Ventilation of Pressroom Advisable.

A Wisconsin pressman wants to know the best way to ventilate a stuffy pressroom. He also asks how large pressrooms in Chicago are furnished with fresh air.

Answer.—In Chicago, pressrooms in the modern buildings are ventilated by forced draft—that is, by a rapidly revolving fan driven by motor or other power. A problem of this sort can be handled to better advantage by consulting a ventilating engineer. We shall be glad to recommend a concern that has had wide experience in furnishing ventilating equipment.

Printing Bank Check with Hand-Cut Overlay.

An Eastern pressman submits a bank check with an imitation litho design of shaded letters, and asks for the best method of like-order. He was using hand-cut overlay. Our advice was sought as to the manner of make-ready, and it was given as follows: We would not attempt this piece of work with a hand-cut overlay. Try a mechanical overlay for the shaded heading. We would suggest that you make the form ready by using a hard manila board, or smooth manila stock for the tympan. Do not use any soft material in the tympan. A mechanical overlay of chalk, zinc or other material will give you good pressure in the black, and light pressure for the shaded parts.

Well-Printed Can Labels.

A Minnesota pressman submits a number of can labels, being examples of his own presswork. Several other labels with notations were included. The work in general is satisfactory. The answer to his several queries is as follows:

We have made a close examination of the labels and consider them very good examples of presswork. The strength of color, register and general appearance are excellent. On the blue label use some paste drier with blue ink; it may help drying out. In regard to the gold ink not lifting, you will probably have to consult an ink expert connected with some ink house either in your city or in Chicago. We would suggest that you send your ink dealer several large sheets of the special waterproofed stock to test out an ink formula for you. The ink mixer will experiment until a proper formula is secured. Doubtless no celluloid varnish is used on can labels; it is too high priced. It is usually applied on printing such as buttons. We understand the Victory Liberty Loan buttons, a five million order, printed on metal, were coated with celluloid

varnish. A high-grade gloss varnish on good ink will give a high luster. Test new varnishes before racking many of them as they sometimes heat up the paper and stick together. On a highly finished surface, an air-drying varnish will give you good results. In ordering varnish, send sample of stock as in the case of inks. The dealer must know something about the stock his goods are to be applied to.

Rule Blank Printed on Platen-Press Slurs.

An Illinois pressman working in a small plant submits several blank forms with rules, all showing slurring. He was unable to secure any relief by stretching twine from gripper to gripper across sheet.

Answer.—This trouble can be corrected by the use of twine and pieces of cork. Stretch twine across between two grippers. Arrange the twine so that two strands occur about twenty-four points apart as shown on sheet returned to you. Cut slits in the cork and apply to the twine so that it presses in blank places in the form. The cork pieces should not be less than $\frac{3}{4}$ inch thick, as the value of the cork is in the pressure it exerts on the tympan-sheet close to slur area. By the proper arrangement of pieces of cork on twine, and by pasting bits of cork on cardboard strips, attaching them to the grippers, and having the ends extend into the printing area, but in blank spaces, you will be able to prevent the slurring. This is the common practice in open work blanks. There are also special extension grippers for use on this work.

Slurring on Gripper Edge of Newspaper.

A Kansas publisher submits copy of paper with slurred edge marked and asks for relief. He does not furnish particulars.

Answer.—You may secure some relief by cleaning the cylinder and bed bearers, then bringing the cylinder down a trifle stronger on the bed bearers. If the tympan is tight and no other complication exists this should overcome the trouble. Try out press for a while and if no relief is secured try putting a little powdered magnesia on bed bearers opposite slurred position. This usually helps. It may be necessary to give more cylinder pressure, and possibly a resetting of the rack may be necessary. Examine the teeth of the rack where the segment first enters. Observe if friction marks are visible. If very pronounced on one side of the teeth and not on the opposite side, mark position of segment with a pointed instrument and move it about one thirty-second of an inch in the direction indicated by wear on the teeth. Tighten screws in segment and start press slowly. Allow press to pick up speed, and when it is at normal listen for bump as rack and segment engage. If there is no unusual sound, the adjustment of the rack is probably correct. However, it may even be necessary to make further adjustment of rack. In this operation, always mark position of rack so it may be returned to original position if necessary. Be certain that press is not started with loose rack screws. It sometimes is necessary to operate press with rack screws just off a bearing to allow the segment to give the rack the proper position.

Embossing on Cylinder Press.

A Missouri pressman asks: "Would you advise the use of Stewart's embossing board for cylinder press embossing? I have tried several other kinds and find difficulty in applying them uniformly."

Answer.—We believe you will find the embossing board easy to attach to the foundation sheet. A trial will determine this point. We shall be pleased to give publicity to the views of any pressman on this point, as we find diverse opinions as to line of procedure in applying embossing material for several rows of plates which must be registered. Names of individuals contributing opinions will not be given unless correspondents desire that they should be.

Stiff Red Ink Does Not Distribute.

A Kansas printer states that he has several one-half pound tubes of job red of good quality. The ink apparently is quite old, as he finds it about as stiff and intractable as roller composition and it can not be used in its present state. He wants to salvage the ink at the least expense.

Answer.—Cut the tube open and scrape the ink out onto a cleaned plate on the imposing-stone. Take an ink-spatula or common table-knife and draw a small amount of the ink from the large mass and add a few drops of balsam copaiba, press the ink to the stone with the knife and work the handle in a quarter-circular movement and occasionally give a reciprocating movement to the knife. The effect is to work in the liquid. You will note that the ink is gradually becoming softer as the balsam is being worked into it. By employing considerable energy in wielding the knife, and by the addition of a small amount of balsam of copaiba, the ink can be saved. It may then be placed in a small can and covered with boiled linseed-oil or thin varnish when not in use. The oil or varnish will prevent its deterioration.

Transparent Paper for Lantern-Slides and Similar Uses.

George S. Guernsey, of the *Republican*, Scottsbluff, Nebraska, writes as follows: "In the current issue of THE INLAND PRINTER, in the 'Pressroom' department, I notice an inquiry headed 'Printing on Transparent Paper.' In your reply to this correspondent you state: 'The nearest approach to transparency in paper is known as vegetable parchment, such as is used in window envelopes.' A few years ago I had occasion to experiment with transparent paper for printing lantern-slides for use in a stereopticon. I first tried the window envelope paper, but found it was not sufficiently transparent to project well without bronzing both sides and then the effect was cloudy. I tried celluloid and found that it could not stand the heat from the arc-light. Gelatin came in for its share of attention and I found that it was a hard matter to produce a clean slide without showing finger-marks, as the gelatin is soluble in water and the least finger-mark made an impression which when magnified and thrown on the screen usually had the effect of making the audience guess who the criminal was, à la 'Pudd'n Head Wilson.' Finally I obtained what I consider the ideal material for use in the lantern-slide when fitted between cover-glass. This material is called vegetable parchment, but is unlike the window envelope in that it is really transparent. It is not soluble, therefore it does not show finger-marks. It is easily handled and stands the heat from the condensers fine. I have used this material between mat boards without cover-glass, and with careful handling this does very well, but care must be exercised in removing the slide from the holder as the parchment when heated is very fragile, but becomes tough again immediately upon cooling. I have printed several colors on this material as well as fine-screen half-tones. A chemical analysis by the

Whitaker Paper Company brings the information that it is not a gelatin, that they reached the fiber of the paper in the analysis, and that it was probably made in Germany. I purchased a quantity of this parchment before the war, but since then have been unable to get any of it. I am enclosing sample sheets."

It appears that the question of the transparency of paper has been under investigation by the Bureau of Chemistry of the United States Department of Agriculture, for C. Frank Sammet, Assistant Chemist of Paper Laboratory, states: "The property of paper which permits light to pass through it is usually spoken of as its transparency. Although this term can not be concisely defined, it more commonly refers to the transmission of the greater portion of incident light through matter without scattering. Paper is of such a continuous nature that light in transmission is always more or less scattered. This characteristic is more definitely expressed by the word 'translucency,' which is, therefore, to be preferred to 'transparency.'" In a circular issued by the Bureau of Chemistry, United States Department of Agriculture, a table of tests of paper translucency is given. The determinations of translucency of sixteen specimens of paper are furnished; none of these specimens would show the degree of translucency that the sample received from Mr. Guernsey exhibits. This one specimen approaches more nearly the structureless paper invented by Henry Kuhn, of Rochester, New York, who took out a patent on a process of making a parchment-like paper that would be practically structureless when penetrated by light.

Artistic Box Label in Five Colors.

An Illinois pressman in a private plant submits a number of small labels for boxes, all of which are excellent examples of presswork, both in the smoothness of color and accuracy of register. The accompanying letter reads: "May I again enlist your aid on another problem which has given me no end of hard study? The job (samples of which I enclose), which is a pretty little five-color label, was run 8 up, on a pony cylinder, in the rotation I have marked. I ran the black third so as to follow the two preceding colors before they had a chance to become set. The trouble is that the black rubs off too easily, as the labels have to be brushed firmly so as to make them stick on uneven surfaced boxes. When starting this job I was working under the theory that the first color must be comparatively wet when the second is printed, and the first and second must assimilate and be fairly wet (not bone dry), while the black is being printed. In order to accomplish this I retarded the drying in the first and second colors by the use of Reducol. I'll assure you that the printing wasn't too wet while the black was being printed, neither was it bone dry. I wish you would give me your opinion as to whether I was following the correct theory in proceeding as I did or where I made a mistake. I always get the best of results with printing black over another color when the preceding color can be rubbed (not too easily), but in this case, since the black is acting as it does, I am not sure whether I made a mistake in my view-point. The black is a good book-ink, and I added about ten per cent of paste drier to it. I am expecting a repeat order on this job any day, and wish you would give me some of your welcome advice on the subject."

Answer.—The labels are splendid examples of presswork. You are to be congratulated on their appearance. We can scarcely offer any advice further than to say that we would add a trifle more paste drier to the black so that it would give greater adherence. This, we believe, will give the effect you desire, and we suggest that you try it out on a job-press on some of the stock. Mix a certain proportion of the paste drier with the black and try it. After drying a day, subject the label to the usual procedure of rubbing. Maintain exact proportions by weight when the desired effect is secured.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Rotogravure in the United States.

Rotogravure is the subject of more inquiries to this department than any other just now, the principal question being: "Where can I learn to do the work?" Which is as easy to answer as "How can I learn to fly across the Atlantic?"

The trouble with rotogravure in this country is that it was forced upon the newspapers first, while the proper course for such a novel and intricate process would have been to begin with commercial work on small presses and gradually, as the process was mastered by the workmen, grow up to the mammoth presses already in use. The demand is now here for rotogravure in small editions for book illustrations, advertising, fine stationery, letter-heads and fine art purposes, but there are no small presses to be had. Already agents for English and German presses are soliciting orders, and it may be that after some of the foreign presses arrive our own pressbuilders will undertake building, after which those wishing to learn to make rolls for the presses will have a better opportunity, while at present there is no way to try out the rolls after etching them.

Potash for Processwork in the United States.

A recent paragraph in this department calling attention to the dependence of processwork on potash has brought out some further information on sources of supply in the United States. Before the war this country was importing 1,000,000 tons of potash of various grades from Germany, for which we paid 2½ cents a pound. The price now is 20 cents a pound. Geologists and chemists have been at work in this country to find a supply of this indispensable chemical without importing it. They report that Searles Lake, California, and lakes in western Nebraska contain 20,000,000 tons of potash, enough to supply us for a generation. They find also that the dust from cement-kilns can supply about 11,000 tons more, while as much more can be secured from the giant seaweeds of California. It has also been found that in manufacturing pig iron enough potash can be secured to make its recovery profitable. Now that France has recovered the great potash mines of Alsace we are assured of enough sources of that chemical to supply our needs cheaply without calling on Germany for any.

Why Screen Lines Cross at Forty-Five.

Sometimes the experiment of turning the copy on the board so that the half-tone screen lines will be vertical and horizontal is tried, the idea being to get a novel effect. The result is not pleasing. *The British Journal of Photography* tells why:

The cross-line screen is made with lines at angles of 45° from the horizontal for the very good reason that the average human eye is much less easily able to distinguish lines at this angle than it is when the lines are nearer vertical or horizontal, the reason being that our eyes have had much more constant exercise in the examination of horizontal and vertical lines and therefore are more easily able to detect them.

For the same reason, in three or four-color work it is not enough to have the screen angles at the right distance apart to avoid moiré pattern, but the most conspicuous color in the reproduction, usually the blue, sometimes the black, should be made at the forty-five-degree screen angle, and it is because this simple precaution is sometimes overlooked that one color job looks so much more "screeny" than another one.

Offset Zinc, to Print On.

Here is the way a photoengraver may get a print on grained zinc for the lithographer to print from the zinc direct, or by the offset method:

The grained zinc is first cleaned by putting it in a bath of water, 20 ounces; nitric acid, 1 ounce; alum, 2 ounces. This solution may be brushed over the zinc a few times until the whole surface is an even gray. Then wash under a tap with a swab of clean cotton. Sensitize this wet zinc with water, 20 ounces; the white of one egg, or 75 grains of dried albumen; Le Page's fish-glue, 11 minims; bichromate of ammonia, 130 grains. The albumen of the egg is well beaten up and the solution made up as usual and filtered. The grained zinc is fastened in a large whirler, the solution poured on, the plate whirled and quickly dried with a gentle heat. Exposure is in a pneumatic frame, after which the zinc is rolled up with litho transfer-ink and developed under water with a tuft of cotton, leaving an image in greasy ink on the zinc. This plate is then turned over to the lithographer, who gums it up, lets that dry and proves it up. According to the *British Journal of Photography* the above is the way students are taught at the London Institute.

The Invention of Lithography.

From the Fuchs & Lang Manufacturing Company, New York, comes "The Invention of Lithography," being a translation of the original work written in 1817, but not published until 1821, by Alois Senefelder, who was not only the inventor of lithography, but the perfecter of it as well. To the process worker this is a most interesting book. To the lithographer it is a text-book, while the colotype worker and the zinc and offset printer can get much information that is at the base of their operations. All process workers who have done any experimenting, and there are few who have not, will appreciate how conscientiously Senefelder has described in detail all of his experiments, whether they were successes or failures. Every line of his story is worth reading, not only for the knowledge to be gained from it, but for the inspiration it is to experimenters to search for the many printing processes still to be discovered. Senefelder was a man of high ideals that might be followed to advantage in our day. He expressed the desire that his invention might "bring to mankind manifold benefits and may tend to raise it upon a nobler plane, but may never be misused for an evil purpose. May the Almighty grant this!" The price of this book is \$1.

Fishing for an Order.

At a dinner of the American Institute of Graphic Arts, Edward Penfield told the following: In the days when he was just an ambitious "cub" artist a salesman for a lithographic house got him to undertake a drawing on speculation. First a carefully worked up sketch was submitted, which came back several times for changes suggested by the prospective customer. Penfield grew impatient with the proceedings and told the salesman that in his opinion they were getting farther and farther away from the order, to which the experienced salesman replied: "No, I find this the surest way to secure an order. You first submit a poor sketch, to give the customer plenty of opportunity to criticize. This flatters him into the belief that he is an art critic. Then you go back to him again and again with the changes he suggests, until finally he gives you the order, for two reasons: In the first place, he feels the design has become entirely his own conception, and, secondly, he has not the heart to refuse giving you the order after all the trouble you have taken to satisfy him."

Prices of Some Chemicals and Materials
Used by Photoengravers.

The following table, compiled by George H. Benedict, is of interest, as it shows the fluctuations in the prices of chemicals used by photoengravers for the four years, 1914 to 1919, inclusive:

MATERIALS.	May, 1914.	May, 1917.	May, 1918.	May, 1919.
Acetic Acid, 28% in chys., per lb.	\$0.20	\$0.05½	\$0.08½	\$0.05
Acetic Acid, Glacial, per lb.	.20	.65	.60	.65
Chromic Acid, 85% per lb.	.60	1.90	2.05	2.15
Muriatic Acid, 18% per lb.	.01¾	.03½	.03½	.03½
Nitric Acid, 38% per lb.	.05	.09	.10½	.10½
Pyrogallol Acid, Crystals, per lb.	1.70	3.85	3.85	3.40
Alcohol (Completely Denatured), gal.	.50	1.00	1.00	.85
Alcohol (Wood), per gal.	.60	1.10	1.50	1.40
Ammonium Bichromate, per lb.	.60	1.20	1.20	1.30
Ammonium Bromid, per lb.	.70	1.30	1.30	1.10
Ammonium Iodid, per lb.	4.10	4.00	5.00	5.55
Benzole (5 gals.), per gal.	.60	1.00	.90	.65
Collodion Base (5 gals.), per gal.	1.60	1.83	2.35	2.35
Collodion Stripping (5 gals.), per gal.	1.15	1.45	1.00	1.60
Cadmium Bromid (1-lb. lots), per lb.	1.15	3.25	3.25	3.25
Cadmium Iodid, per lb.	3.85	4.60	5.20	5.20
Castor Oil (5-lb. lots), per lb.	.18	.35	.55	.65
Copper Sulphate, Cryst. (100-lb. lots), per lb.	.06½	.13½	.12	.10
Iron Sulphate (100-lb. lots), per lb.	.03¾	.04¾	.05¾	.06¾
Corrosive Sublimat (5-lb. lots), per lb.	.80	2.00	2.00	1.05
Dragon's Blood, A, per lb.	1.00	1.50	2.00	2.00
Dragon's Blood, Special, per lb.	.85	1.25	1.25	1.50
Dragon's Blood, C, per lb.	.50	.70	.70	.75
Hydrochinon, per lb.	.85	2.50	3.00	2.90
Iodin, Resublimed (1-lb. lots), per lb.	3.85	4.15	4.90	4.95
Iron Chlorid, Cryst., per lb.	.10	.14	.14	.14
Potassium Bichromate, Cryst., per lb.	.15	.60	.85	.85
Potassium Bromid, Gran., per lb.	.45	1.25	1.70	.80
Potassium Carbonate, U. S. P., per lb.	.14	1.50	1.75	1.35
Sodium Cyanid (10-lb. lots), per lb.	.23	1.30	.60	.55
Potassium Iodid Cryst., per lb.	3.20	3.35	4.25	4.00
Sodium Sulphid (5-lb. lots), per lb.	.25	.....	.60	.60
Silver Nitrate, P. & W., per lb.	6.30	8.15	11.25	11.75
Copper (size mostly used), 22x28-16, per sht.	5.74	8.38	6.55	5.63
Zinc (size mostly used), 22x28-16, per sht.	1.33	2.09	2.33	1.66

Bourges Three-Color Chart.

From Albert R. Bourges, New York, has been received another three-color chart which shows thirty different single color shades, "57 varieties" of two-color combinations and eighteen different three-color combinations. And with all of these is given, it is claimed, a percentage analysis of each combination. The three plates have been engraved alike. Each plate contains the same number of variations, but in alternating positions. The half-tone screen is 120. The plates are intended for the average range of three-color process inks, but may be printed in any range of inks. One set of lead-mould electrotypes of this chart will be loaned to the principal magazine publishers, free of cost, for a period not to exceed six days. They can then print from these plates in the three-color inks they use on their own stock and their own presses and in that way learn what extremes of color combinations they can secure in their publications. Mr. Bourges says the chart will not teach any one to engrave process plates or paint pictures, but it should prove an interesting and fascinating basis for study and color mixing. Mr. Bourges claims also to have standardized and numbered all the color combinations and for \$1 will send a set of his charts and explanations of his system to any address.

To Reduce the Cost of Production.

Among the many valuable suggestions supplied at the recent convention at Buffalo were those of V. J. Everton, of Detroit, who said in part: "There are on the market today a number of copy-gaging and camera-indexing systems for determining the proportionate enlargement and reduction of copies. Such a system used in connection with an automatic focusing camera will save a great deal of time by enabling the operator to bunch a number of copies on one negative, besides saving the time of focusing. This equipment is practical in every sense, but it is in use in less than ten per cent of the plants throughout the country today. There is also on the market at the present time an automatic stop regulator, a recent invention based on scientific optical laws. It coordinates all factors with optical law by balancing diaphragm openings with screen openings and screen separations, and also determines the relative equivalent exposure time. This equipment has improved the quality of work and increased production wherever it has been installed. However, the inventor has met with the usual opposition. If we ever expect to reduce the selling price and still make a profit, we must make an organized effort to produce our work in a scientific manner."

Uncounterfeitable Bank-Notes.

Previous paragraphs in this department have told how General Frederick von Eglostein tried, in 1868, to get our Government to adopt a photointaglio engraving method for United States paper money to protect it from counterfeiting. It would appear ridiculous to propose a photographic process for engraving that could be so easily duplicated in the same manner. The facts are that photoengraving can not repeat itself if done through a wavy cross-line screen as the General intended. The British Government has adopted rotogravure for printing its bank-notes, and a proof that they can not be counterfeited is shown by information at hand that the British Government sent fresh copies of these new bank-notes to the photoengravers of that country with a request that they try to counterfeit them, and none of them succeeded. One of the cleverest photoengravers of England had his workmen engaged on it for three months and failed to make a passable counterfeit.

THE SECRET.

An upish little printer-man

Said to competitor: "Honor bright!

Tell me, how do you patrons get?"

Three words in answer: "Treat 'em right!"—G. W. Tuttle.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Operator Breaks Keyboard Keyrod.

An Illinois operator of many years' experience states that some meddlesome boy ran his fingers over the keys of his machine, and as the keyboard had been left unlocked it resulted in a broken keyboard rod. This occurred when he turned the keyboard rolls (forcibly) over by hand. This being his first experience with a trouble of this kind he enlisted our aid (by long-distance telephone) in removing the broken rod (the small "a" being the one affected). The following procedure was suggested: Lock matrices, lock keyboard, remove magazine, elevate keyrods by raising rod-lifting lever and throw upper keyrod guide back, unhooking keyboard rods from verges. Remove escapement, keyboard rod-spring and spring-hook, remove screws on right and left lifting-bracket and draw out lifting-bar. Push back magazine frame and remove rod. As a substitute for the broken rod would not be available for another day, he inverted the rod and cut a notch for the lifting-bar and one for the heel of verge, and drilled a hole for the spring-hook. The delay did not cause any great inconvenience in getting out the paper, although the mishap occurred on press day.

Matrices Become Oily Soon After Being Cleaned.

A Louisiana operator states that he cleans matrices and magazine frequently, and also every place with which the matrices have contact, yet in a short time they appear to become dirty and pass through the magazine more or less sluggishly, especially thin matrices.

Answer.—In the matter of matrices becoming oily on passing through the machine, there is one place you did not mention cleaning. We would suggest that you remove the ejector-blade and see if it is oily. It happens occasionally that a greasy ejector-blade will cause oil to be deposited on the face of the mold, and from the mold face the matrices receive a coating of oil. We believe that you will obtain relief by the following method of cleaning matrices and magazine: (1) Run out the matrices and place them on a narrow galley, standing them on their edges in two rows. (2) With a white rubber ink-eraser rub the upturned matrices until the index side is bright, including the ears. The eraser removes the dirt and polishes the matrices at the same time. (3) Take the magazine-brush and dip into dry graphite and polish off the matrices, brushing across the matrices so that the bristles will enter the spaces between the matrix-ears and brush out the particles of rubber lodged therein. A vigorous brushing in this manner removes all rubber and gives the ears a smooth finish. Now blow all dust and rubber from the galley, and place another galley on top of the matrices and turn them over. Repeat cleaning operations on this side of the matrices, but be certain to avoid the casting-seat of the matrices. Clean and polish in the same manner as on the other side, but do not use rubber near casting-seat as it will damage the walls of the matrices. (4) Polish

channels of the magazine, using graphite on brush, and clean distributor-screws with a clean cloth dipped in gasoline. Run in matrices and try.

Distributor Trouble From Obscure Cause.

A Georgia operator writes: "I am having trouble with the distributor on a Model 5 linotype and would like to know how to correct it. I have gained much valuable information from your department of THE INLAND PRINTER and have no doubt you can set me straight on this matter. Sometimes the distributor will run for hours at a time without clogging, and again it will clog every line or two for a couple of hours, when the trouble will cease without any apparent reason, then it will begin to clog again in an hour or two, or in a day or two, as before. I am using practically new matrices, all in good condition, there being no damaged or bent ones in the fonts. The rails in the distributor-box are only slightly worn and the matrix-lift seems to be working properly. As the matrices ride along on the combination bar they frequently wobble at the bottom as though they were dragging on the tops of the channel entrance partitions, yet there is a clearance of about one-eighth inch. When the trouble is at its worst, the thin matrices, instead of dropping straight into the channel entrances when leaving the bar, will twist slightly as they drop, strike at an angle on the partitions and fall flatwise, covering the entrances and causing the matrices to mix badly in the magazine. Occasionally two or three thin matrices will fail to leave the bar at the proper place and drop to the floor from left of distributor, and this when there are no matrices flatwise to prevent them from dropping. Again, I sometimes find that a matrix has dropped about half its length into the channel entrance, then been pushed sideways by the distributor-screws, and has thrown out the clutch; or possibly there will be two matrices stopped in the same entrance, as though they had dropped together, although it is apparent that this could not have happened. These troubles occur principally with ten-point and most frequently with thin matrices, although they occur occasionally with eight-point thick matrices."

Answer.—It would be difficult for us to assign a distinct cause for your trouble. Probably a close examination of the position of the offending matrix when the distributor-screws stop will bring this to light. If several matrices are in a channel and one is found in the upper end of a magazine channel, note the character and pass all of them into the distributor-box again. Then observe closely the distribution of the matrices to see if the stop is repeated. An analysis of every stop may lead you to the cause. If the offending characters are thin ones, such as periods, commas, i's or l's, the cause may be located in the distributor-box, and is probably due to two thin matrices being raised at one time by the lift. In such case you will find it necessary to replace the box-bar point. We can only suggest that you closely observe the position of the offending characters when the stop occurs.

PROFICIENCY IN THE USE OF ENGLISH.

BY F. HORACE TEALL.



FROM time immemorial until recently the fallacious idea was very commonly entertained—and it is still common, though less so than it was—that experience at setting type invariably led to expert knowledge of the language, so that one of long experience was assumed to be an adept in spelling, grammar, punctuation, and all details of expression and of form. The naturalness of this idea can not be denied, and we must admit that the fallaciousness asserted is largely in the assumption of universality. No deep insight is necessary for us to realize that something more than typographic experience is needed by typographers as well as by others to promote perception of correctness in language use.

Among printers, as among others, it is and always has been a fact that a great majority not only do not recognize departures from correct usage as such, but actually speak and write incorrectly. This prevalent incorrectness undoubtedly arises from inadequateness of education. We would not inveigh against either teachers or learners for failure. But too much can not be said or done looking toward betterment, except that betterment itself must not be held to consist in finicky purism, which would rather lead to deterioration.

Nothing can be said about the desirability of thorough knowledge of language which does not apply to all others as well as to printers, except that the printer is subject to a more urgent demand for practical use of such knowledge than other workers are, since use of language is more closely involved in his work. It is almost entirely with reference to the needs of printers, especially of proofreaders, that this is written, because they are naturally so much called upon for language expertness.

The writers of what is to be printed are alone responsible, except sometimes an editor, for what they produce, but even the best of them are liable to accidental error which a proof-reader may and should correct in cases where it is plain that what is in copy is purely accidental, or query when it is possibly intentional. Some examples may be of use here. We have seen more than once in copy a transposition of the figures of a date, as 1687 for 1867, where the intention was so unmistakable that even the operator should have corrected it in setting, and yet where the reader has only queried it, and at least once where the reader passed it unnoted. When a proof-reader finds in copy Korea regularly spelled so, but in one instance finds Corea with no stated or implied reason for the difference, he should unhesitatingly correct it to be Korea. When copy mentions the Ambassador to Italy as Walter Hines Page he may not be so sure of the needed correction, and should therefore query to the author whether the man's name should be Thomas Nelson Page or the country's name England. These examples are from actual occurrence. How are we to secure the kind of proofreaders who will handle such matters efficiently? Let us, before attempting to answer this question, try to realize what efficiency involves.

It is far from the present writer's intention to hint that readers should make changes, or even suggest them, without sufficient reason. They can not have sufficient reason unless by mere chance without sufficient training in thinking. Indulgence in criticism based on mere idiosyncrasy is too frequent among proofreaders who really mean to be helpful, and it arises mainly from insufficient thought. We need urgently more general acknowledgment that no one has a monopoly of knowledge. And even more we need recognition of the fact that nothing else is quite so nearly impossible as it is to induce any one to accept a decision directly opposite to one of whose correctness he has formerly been convinced, especially when one side is as reasonable as the other, which equality can be

known only through adequate thought. And our common-school education is lamentably lacking as to cultivation of thinking power.

We would not be thought to mean that we have no good teachers or no good learners, for excellent teachers abound, and many would learn well even without a personal teacher. But our system of education has not yet afforded such a general result as to be entirely commendable, and one of its weak points is the teaching of language, which should be an invaluable source of thinking power. Progress has been made in the teaching of language but comparatively little. For instance, the old-time adherence to the letter of the text-book has almost if not quite disappeared. An example of what is meant occurred in the writer's school days. During an examination in grammar he answered one of the questions in words other than those of the book, though with the same sense, and was in consequence withheld from advancement, so that his progress in learning was greatly retarded where it should have been accelerated. Something equally censurable occurred in a public school not more than seven years ago, where another boy was held back because in a composition he wrote "tip-top" as one word, when his teacher thought it should be "tip top," two words. Both of these occurrences are mentioned merely as things that actually happened which are no longer probable. They certainly do not evidence great usefulness of the teachers, though it is likely that the educational system in vogue was most to blame.

It may well be doubted that any one save the utterly illiterate, of whom too many there are even yet, has any idea that people need no education in knowledge of their native tongue. Of course they must have, for any systematic understanding of it, instruction which must be founded on the accomplishment of those who have already learned most; and this must inevitably be embodied in text-books. Moreover, any really worth while education must include much more than grammar; but the indispensable beginning, we are confident, must consist in the teaching of grammar. All of which not only seems, but actually is, the merest truism, and justified even to its writer only by one circumstance. That circumstance is the existence of the insane notion that grammar text-books are not needed. An editorial article in the *New York Sun*, January 17, 1898, said: "There never was an English grammar that didn't darken understanding. The whole pack of English grammars is but a set of fossilized rules and *obiter dicta* about this wonderful, illimitable, and passionately living speech." Any such book, it says, "is an ignorant and presumptuous heretic and sinner against our sacred English speech." It must be that this was not meant literally, but many grammar books are liable to just such charges and such condemnation.

Practically all teaching of grammar is at present, as it always has been, nearly nullified by being mainly drilling in systematic rules that are sometimes verbally learned by the pupils, but which are seldom understood by either teachers or pupils. Yet the essential facts of English language use can be clearly and interestingly stated, and our teaching will never be all it should be until this is done. The prime need is for provision of suitable books; these being had, it might be advisable to dispose of all the old ones as effectively as the *Sun* prescribed.

A CAREFUL AND THOROUGH JOB.

Efficiency is an admirable quality, but it can be overdone, according to Representative M. Clyde Kelly, of Pennsylvania. "Last election day," Mr. Kelly explains, "the city editor of my newspaper in Braddock sent his best reporter out to learn if the saloons were open in defiance of the law. Four days later he returned and reported, 'They were.'"—*San Francisco Argonaut*.

EXAMPLES *of*
TYPOGRAPHY
of Character

SPECIMENS from the work of
THE RECORD COMPANY
of Saint Augustine, Florida
noted for its quality product

Produced under the direction of
HOWARD VANSIVER



THE INLAND PRINTER
CHICAGO

Price List of Mineral Waters



ALCAZAR GRILL
SAINT AUGUSTINE
FLORIDA
T

WILLIAM McAULIFFE, Manager

What A Great Educator Thinks

"MUSICAL CULTURE in its large sense is the most liberal and humanistic of all studies, perhaps not even excepting literature. Thus from this it follows that there is no subject, not one, in the high school and college curriculum that should be taken by so large a proportion of students. About every young man and maiden should do something with it.

"The greatest of all the functions of college music is to acquaint not only special but general students with a wide range of the best music, to insure not only acquaintance with, but infection by, the great masterpieces of all lands and ages."

President G. STANLEY HALL,
of Clark University.

Commencing Tuesday, January the thirtieth, nineteen hundred & nineteen, *THE DANSAITS* will be held in the Palm Grove of the West Gardens of the Hotel Ponce de Leon

Hosmer's Boston Orchestra
LUCIUS HOSMER
Director



Continuing every Tuesday
Thursday and Saturday
afternoons

*Miss Tebeau's
Boarding and Day School for Girls
Gainesville, Florida
Forty-third Year*



Official Diocesan School

*This Booklet Describes a Most Interesting Development
at Mountain Lake, Florida*

LOCATION—Center of the famous Lake Region of Polk County; stations on both the Atlantic Coast Line Railroad and the Seaboard Airline Railway; served by over two hundred miles of new asphalt and clay macadam roads.

NATURAL ADVANTAGES—Highest elevation on the Florida peninsula; a most exhilarating climate among the pines; a private park of over three thousand acres, with a beautiful deep-water lake and boathouse as its central feature.

IMPROVEMENTS—Under the direction of a famous landscape architect. The handsomest Club House and the finest eighteen-hole golf course in Florida; beautiful winter homes surrounded by splendid orange and grapefruit groves.

SOCIAL SECURITY—The first consideration. Satisfactory references required.



MOUNTAIN LAKE CORPORATION

FREDERICK S. RUTH, President

LAKE WALES, FLORIDA

VOLUME ONE

NUMBER ONE

The Record

*A little periodical
published by THE RECORD COMPANY
as a part of their service to
the buyers of printing*



July: 1919



THE RECORD COMPANY
SAINT AUGUSTINE
FLORIDA

The Sunlit Florida East Coast

Sunshine is the most important factor to health and happiness. The East Coast of Florida is the home of sunshine. It was named by the Indians "The Place of Bright Light"



FLORIDA EAST COAST HOTEL COMPANY

FLAGLER SYSTEM

HOTEL ALCAZAR ST. AUGUSTINE
HOTEL PONCE DE LEON ST. AUGUSTINE
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HOTEL ROYAL PORCIANA PALM BEACH
THE BRACKERS PALM BEACH
HOTEL ROYAL PALM PALM BEACH
HOTEL PALM BEACH PALM BEACH
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HOTEL ROYAL VICTORIA, NASSAU, BAHAMAS
LONG KEY FISHING CAMP LONG KEY

NORTHERN BOOKING OFFICE

240 FIFTH AVENUE NEW YORK
Telephone MA 6-1000
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M E N U

*Dining Room
and Café*



*"In the good, old-fashioned
Southern style"*

THE HOTEL HASTINGS
HASTINGS, FLORIDA

BY HOWARD VAN SCIVER, ST. AUGUSTINE, FLORIDA.

A Call to Action

from The Florida Normal
and Industrial Institute
to the Colored Race
in Florida



A campaign for support
in an endeavor to widen the scope
of an institution devoted to
the good of the race



*Issued by the INSTITUTE
at St. Augustine, Florida*



JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

VI — CAPITALS, LOWER-CASE AND ITALIC.*



LET it be said in beginning that it is not the intention of the writer to deal with the subject of this chapter from the standpoint of the author or the proofreader. In body-matter certain words, of course, must be capitalized, and others are properly set in italics, but consideration of the uses of the several letter forms in those respects properly comes under the head of proofreading and correct writing. The

author is concerned only with type-display for attraction and interpretation, and his remarks on the use of capitals, lower-

case and italic are deeply rooted. Some of these practices have bases in reason while others, unfortunately, have not. Those opinions and practices which prove productive of good results in composition should by all means be retained, and we should be thankful that their roots are already deep, to better assure a continuance of their beneficial influences. On the other hand, if we allow our reverence for the antiquity of some of these expedients, or the importance which others attach to them, to influence us unduly we handicap ourselves by failure to adopt modern ideas which are more desirable.

To take one or the other of extreme positions — religious adherence to traditional practices which have no basis in reason, or disregard of the good that long practice has demon-

strated — is to limit our opportunity for maximum success in the field of type-display. Just because something has been practiced in the past does not prove that it is right for all time; and the fact that something is old does not necessarily mean that it is out of order and must be made over. Indeed, the basis of what is really good printing today remains quite firmly fixed upon the lines laid down by the "Old Masters." Where conditions have changed we have abundant right to depart from the conclusions of our early and honored craftsmen, but where centuries of use have proved the value of certain practices we should not allow ourselves to become iconoclasts.

The capital letter is a letter of formal shape, having a simplicity and dignity which made it well suited to its initial use for inscriptions cut in stone upon the walls and arches of ancient Roman cities. This is one traditional practice which has not as yet been improved upon; roman capitals are all but universally employed for the same purpose today, and, on classic structures at least, anything else would appear out of place. Likewise, nothing better

WASHINGTON'S FAREWELL ADDRESS TO THE PEOPLE OF THE UNITED STATES



NEW YORK
THE MARCHBANKS PRESS

1919

As the Roman Forum lies under the level of the streets of the modern city of Rome today, so the derivation or the original purpose of our common roman letters may be said to lie underneath the strata of our present every-day use. Just as soon as we begin to study the subjects of capitals, lower-case and italic we discover that many of their former uses have been abandoned. For example, Aldus, who invented the italic type in 1501, used that style as a text letter for a number of years. A book printed from italic types would not meet with the approval of present-day readers, and for obvious reasons. A recitation of discarded usages would cause this work to appear of a historical nature, whereas it is the author's desire to treat of types only in their relation to expression in display.

In delving into the subject of type use we are also likely to discover a great many dogmatic opinions and traditional practices of intermediate invention which have been in vogue many years and are therefore

* Copyright, 1919, by J. L. Frazier.

has been found for titles and headings, as well as formal printing generally. What other form of letter could be used with satisfaction for the title-page reproduced as Fig. 1?

Because of the frequent repetition of vertical stems and the strict maintenance of parallel lines in a large title the roman capital is admirably suited to the rectangular pages of a book, just as in the initial use it was well suited to architectural



FIG. 2.

facades erected by plumb and level. When several lines of capitals are placed close together, however, as in the case of the lines in the body of Fig. 2, the rhythm of repeating stems and the unvarying horizontal parallels have a tendency to carry the eye along without clearly disclosing the words themselves. The effect is pleasing, of course, owing to consistency and beauty, but the difficulty experienced in reading makes it inadvisable to employ capitals alone when there is considerable matter.

- 1 ONE SIZE AND STYLE
- 2 OF MANY TYPE-FACES
- 3 PROVIDES SEVEN CHANGES
- 4 With Which One Can Vary
- 5 *The Appearance of Type-Lines*
- 6 for the purpose of providing
- 7 *distinctions to make print clear*

FIG. 3.

Our lower-case (minuscule) is derived from certain of the rounder, clearer styles of penned letters which were later evolved and which were employed in lettering manuscripts immediately previous to the invention of printing. Because of the fact that the individual letters were characterized by features which made them more easily distinguishable from each other than capitals, lower-case characters were accepted gratefully for the very practical reason that their use made reading easier, and they are appreciated for the same reason today. Words as well as letters were made more quickly recognizable, not only because of the greater distinction between the letters, but also because of the long projecting stems, the

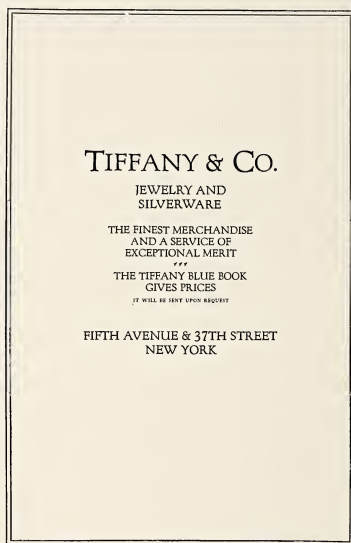


FIG. 4.

ascenders and descenders, of some of them. The frankly varying widths of the various letters likewise assisted recognition, while the distinctive features of the forms f, g, k, t, etc., also had their effect in increasing the individuality of words.

After the majuscule (capital) of the Roman stonemason had been associated with the minuscule (lower-case) of the penman, the closer-fitting, slanting letter, known as italic, was evolved by Aldus. The primary object in the invention of italic was to conserve space, but this original purpose is not a consideration in its use today. Because of its contrast with the upright roman, italic is employed in reading-matter to mark changes or distinctive portions in the text, as well as for some other minor purposes, explanation of which is to be found in office style-books, where it is proper.

Thus we find available for our use capitals, lower-case letters and italic letters of a number of series, bound together by family ties and having sufficient resemblance in their general

characteristics to make their use together pleasing while affording the most desirable means for giving expression through display and emphasis to words in print.

What use, then, shall we make of these three elements of the font? Naturally, if there is no argument against it we may follow precedent. In work of a conservative nature, wherein there is a minimum of display, we may well observe the following suggestions:

1. Capitals alone are used effectively and legibly for headings and titles.
2. Lower-case letters with the first letter of important words in capitals are used for titles and headings.

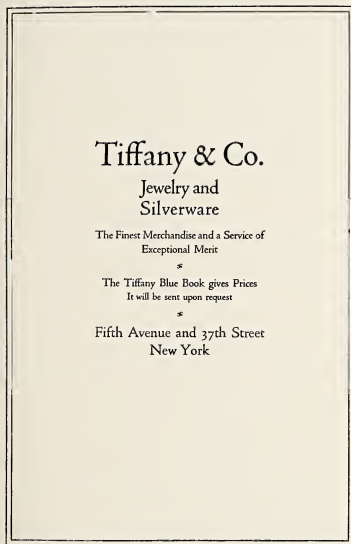


FIG. 5.

3. Small capitals are used in the same manner as lower-case with capitals for titles and headings.

4. Small capitals or full capitals are used for the remainder of a word begun with an initial letter.

5. The capitals of script, black-letter and other ornate styles can seldom if ever be used alone effectively.

6. In the midst of text-matter, lower-case with the first letters of important words capitalized is more emphatic than lower-case alone.

7. In the midst of text-matter set in roman, italic lower-case is considered more emphatic than lower-case, small capitals than italic, and full capitals than small capitals.

No good reason has yet been advanced for disregarding the practices outlined above in conventional typography.

Modern commercial demands and display have found other uses and developed other values in the various forms of letters, however, which have been added to their duties. For display

purposes every roman body-type and quite a number of display-type series provide the compositor with five correlated series of alphabets, as follows: (1) The roman lower-case or small letters; (2) the roman capitals; (3) the small capitals; (4) the italic lower-case; (5) the italic capitals.

These in themselves are in many instances sufficient to give full expression to type in display. For example, as we see

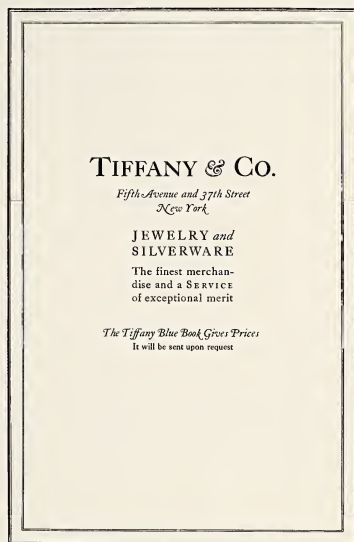


FIG. 6.

capitals, lower-case letters and italic letters, and combinations of these, set in lines as in Fig. 3, it is plain that roman capitals are larger and bolder than italic capitals. It is also apparent that roman lower-case letters are stronger than italic lower-case letters, the former being full and open while the latter are slanting and compressed, or compact. Line 1 of Fig. 3 is

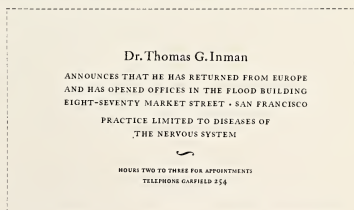


FIG. 7.

obviously stronger typographically than line 2; line 4 is stronger than line 5; and line 6 is stronger than line 7. We have, therefore, amended the conventional progression of emphasis which consisted merely of italic, small capitals and full capitals, to include all practicable variations of the font's characters. This enables us to avoid other type-faces which might not prove harmonious, if indeed they added strength to the display.

The Modern Market-Place Is the Modern Magazine

The only method of advertising known to the ancients was the word of mouth. The merchant who had wares to offer brought them to the gate of the city and there cried aloud, making the worth of his goods known to those who were entering the city and who might be induced to turn aside and purchase them.

*Today the market place of the world
is in the pages of*

EVERYONE'S MAGAZINE

People's Publishing Company

WILLIAM R. SEWELL, Advertising Agent

220-222 West Kitchener Street, Glasgow, Scotland

FIG. 3.

In modern typography, much of which is of an advertising nature and all of which may be improved through punctuation by means of emphasis, thereby improving expression, we can not hold ourselves to a few general rules in the use of type as we can in text-matter and in conventional display. We must enlist all possible forces if the result of our labor is to interpret properly and attract forcibly and favorably. In display we have the right to make use of any possible typographic effect that will bring out the meaning of the writer more clearly, provided it will at the same time prove an attractive arrangement. Display delights in contrasts such as are shown to be

Specify Fluid Compressed Bronze Jackets On Your Press and Breast Rolls

These special jackets are produced by a patented process involving the use of casting in metal molds and they are entirely free from any imperfection.

The metal is close grained and uniform throughout.

No chips or burned-in spots are ever permitted or found necessary.

Our Fluid Compressed Jackets are made from new metal and are chemically and physically sound to meet our own high standards.

They cost no more and often less than the ordinary jackets; you have been used to.

Several machine builders are already using them as standard equipment, knowing that perfect roll covers are necessary to the best operation of the machine.

They will be satisfied with inferior roll jackets containing numerous and dangerous plugs and made from questionable compositions.

Let us quote you on your new bronze covered rolls or on recovering your old ones. We are Specialists in Bronze Covered Rolls up to 20-in. diameter. Now is the time to put your press rolls in shape.

Prompt Deliveries

The Sandusky Foundry and Machine Company
SANDUSKY, OHIO, U. S. A.

FIG. 9.

possible by Fig. 3, though that example itself is not claimed to be a specimen of good composition, for, in the first place, seven changes in seven lines is a violation of restraint, a quality which saves display from confusion, and in the second place the great number of slight differences is not restful to the eye.

Coming to the consideration of how capitals, lower-case and italic are to be treated in display for the most pleasing results in composition, we find many differences of opinion. The fact that long association has made them akin, and that when of the same series they have a family resemblance which makes their judicious use together pleasing, while functioning in interpretation, does not mean that they can be mixed indiscriminately without friction. While their use together is often essential to the clearest possible expression of words in print, there are limits beyond which their use together may be harmful rather than helpful.

Furthermore, there are those who insist that lines set in capitals and lines set in lower-case should never be brought together in display. It is true that the consistent use of capitals, as in Fig. 4, produces the most dignified composition

Graduation Exercises



Class of Nineteen Hundred Nineteen
Worcester Boys' Trade School

Higgins Hall
Boys' Trade School Building

Thursday Evening, June 26, 1919
At Eight O'Clock

FIG. 10.

and that the use of lower-case, as in Fig. 5, is the most legible while being consistent and attractive to a high degree, though it is not so appropriate for reasons of derivation and harmony as that of the full capitals. In title-pages and advertisements of few lines where there is plenty of white space there is often very little reason to change the forms of letters, for under such conditions variation in size and the contrast of white space may be depended upon to provide the necessary distinctions. In the greater part of general displaywork, however, difficulty will be experienced in obtaining the proper degree of contrast between lines for adequate emphasis and for clear expression unless we resort to the differences of capitals and lower-case or roman and italic. Those who insist on all capitals or all lower-case are purists who are more concerned with the appearance of the form than how it will function. In order to obtain a very correct and chaste form, compositors who so restrict themselves sacrifice the wider choice of media and the possibilities they afford for the clearer presentation of the matter.

Fig. 6 is probably not as pleasing as either Figs. 4 or 5 and yet it must be conceded that it is more expressive, that the points therein are set forth to the reader's attention in such manner that he can grasp them with greater ease and certainty, because of the separation or punctuation by changes afforded by capitals, lower-case and italic.

It seems that those intelligent compositors whose manner of handling type in display is the result of study from various sources, and who use capitals with sometimes a little lower-case and lower-case with sometimes a few lines of capitals, sacrifice nothing of consequence in an artistic way and maintain a very dignified style of composition. Their work, in addition, has the advantage of the stronger contrasts without shattering the idea of harmony or rather unity, for we must admit that even in book pages, capitals, lower-case and italic have long been used together without great offense.

Italic is never selected now as the type for the text of a book, but it may be used with good effect for the preface. Good taste forbids its too frequent employment in its much abused office of distinguishing emphatic words. An excess of italic spots and disfigures the page, confuses the eye, and really destroys the emphasis it was intended to produce. Yet italic can not be put away entirely. There is no other style so well adapted for subheadings, for names of actors or persons in plays, for titles of books, and for special words not emphatic that should be discerned at a glance.

FIG. 11.

While we must concede the right to mingle capitals, lower-case and italic, and admit that there are advantages to be derived from such association, certain restrictions are advisable. It is well to avoid subordinating capital lines to lower-case lines. While the name in Fig. 7, set in lower-case, has plenty of contrast and stands out effectively, the thoughtful student of typography will sense in this example an inconsistency which displeases. The lower-case line, topping the lines of dignified capitals, seems out of place, for capitals must be considered as superiors. When the chief line in the display is in lower-case, supporting and subordinate lines as a general rule should also be in lower-case. The exception is when there is some matter in smaller type which is of sufficient importance to be worthy of assuming a contrast with the chief line.

In Fig. 8 we have a two-line title in lower-case at the head of an advertisement while the name of a magazine appears in capitals below. Inasmuch as this example is the advertisement of the magazine named in the line of capitals, that name quite properly is entitled to a position approaching equality with the heading and at the same time makes a contrast with it so that both stand out clearly. A flagrant violation of the principle of the suggested rule is illustrated in Fig. 9, for the line "Sandusky, Ohio, U. S. A." has no right to be capitalized

while the heading of the page remains in lower-case. When the top line of an advertisement must stand in lower-case it is presumption for other lines to stand in capitals of a size even approaching that of the lower-case heading.

Since, as shown in Fig. 3, roman lower-case is stronger typographically than italic lower-case, the former must be considered superior to the latter in display, just as roman capitals are superior to roman lower-case. In Fig. 10 we have a parallel of Fig. 7, with a lower-case italic heading over roman lower-case for display. The same inconsistency as in Fig. 7 is sensed upon looking at this example, while the italic, which is one size larger than the largest roman below, does not appear so large as the difference in body suggests.

The mixture of italic with roman in display ought to follow the same regulations, whatever they are, that we impose on capitals and lower-case. Italic, though accepted as a mark of

Italic type is never selected now for the text-matter of a book, but it may be used with good effect for its preface. Good taste forbids its too frequent employment in its much abused office of distinguishing emphatic words. An excess of the italic spots and disfigures the page, confuses the eye, and really destroys the emphasis it was intended to produce. Nevertheless, there is no other style so well adapted for subheadings, for names of actors or persons in plays, for titles of books, and for special words not emphatic that should be discerned at a glance.

FIG. 12.

emphasis with roman, is emphatic only by contrast and not because of any inherent peculiarities of the letter, as some may assume. Fig. 11 and Fig. 12 demonstrate the truth of the above statement by showing that a word in roman in a mass set in italic stands out stronger than a word in italic in a mass of roman. Furthermore, these examples, as well as Fig. 2, demonstrate that the roman is naturally stronger, and that in display it should be to italic what the capital is to lower-case.

Capitals possess a dignity which is not to be found in lower-case letters. They are the aristocrats of our letters, while the lower-case letters may be considered as representative of the masses, just as it was not until their invention and use that learning was brought within the reach of common people. While the lower-case letters are the more useful they are not the natural leaders, and do not grace important posts with the same facility as capitals. With capitals as majors, lower-case letters appear at a decided disadvantage except as attendant letters. It is, inversely, possible to increase the importance of lines in capitals by the proximity of lines in lower-case, and for that reason, if for no other, one class must not be banished from the other, at least in displaywork, where every possible medium of expression is essential if we are to catch the attention and interest the readers of our displays.



A decidedly striking house-organ cover from the publication of the
Corona Typewriter Company, Incorporated, Groton, New York.



SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Requests for reviews by mail must be accompanied by stamped self-addressed envelope.

WALTER WALLICK, Chicago, Illinois.—The mailing-folders, designed and composed by you, are striking. On work of this nature Advertisers Gothic in display shows to good advantage, and you have handled it in an excellent manner.

ROSAK S. YATES, Chicago, Illinois.—Your display-cards, advertising your services as a hand-letterer, are attractive to a high degree, the excellence of the lettering and design being emphasized by the colors of stock and ink used and by good presswork. An especially attractive card is herewith reproduced.

O. W. JAQTISE, JR., New York city.—The announcement of the opening of your office at 101 Park avenue, done in hard-bound book form, is impressive, not only because of the quality of the book and the designs therein, but also because of the novel character of the announcement in its entirety. Exceptional taste and talent are evident in every feature of the work.

JAMES L. COREY, Jacksonville, Florida.—We are certainly pleased to receive the attractive business-card for "Ambrose the Printer," as we recall having given an adverse opinion on another card for Mr. Ambrose some time ago and feel that our suggestions may have proved of assistance. While being neat and pleasing to the eye, this card is nevertheless sufficiently strong in display to meet every advertising purpose.

MORRIS REISS PRESS, New York city.—You have done some good work with the new Goudy series, judging from the specimens making up your most recent contribution to this department. We have no suggestions to make for their improvement typographically, although, doubtless, we would have handled some of them differently, perhaps only for reasons of personal taste. The colors used in printing have been selected with good judgment, governed by excellent taste.

EDW. H. LISK, INCORPORATED, Troy, New York.—"Vacation Number Two" of *The Lisk Key* (main title) to *Quality, Service, Results* (subtitle) is attractively designed and printed, and, as an unconventional piece of advertising, should score high; such items are, in fact, often productive of better results than a direct bid for business. The cover, printed in a light green tint and a deep bronze green, embossed, on rough white stock, is decidedly pleasing.

H. JACKMAN, Cleveland, Ohio.—The title "Modern Ideas" is attractively designed and composed. If the colors which you have penciled in the black proof are intended to indicate your idea as to the method of printing the design in three colors, we would state that the yellow is quite too strong for such a large area and the green is too weak for such a small area. Colors should be bright in inverse ratio to the area covered. With the yellow toned down to a buff and the green made slightly brighter we are sure the effect would be pleasing.

R. H. PARMALEE, Albany, New York.—Your twenty years in the printing business have not

been spent in vain, for the "twentieth anniversary" package of specimens contains a large number of excellent samples of printing. Probably the dominant characteristic is that the work is sensible, that you have not striven merely for pretty effects but for legibility and display effectiveness as well. Furthermore, the style is simple and, as such, precludes any waste of time in production. We compliment you and hope that the next twenty years will be as profitably spent as the past twenty seem to have been.

HARRY E. MILLIKEN, Worcester, Massachusetts.—Specimens of printing received from you, the work of students of the printing classes of the

Worcester Boys' Trade School, who are under your direction, are excellent in every way. We are pleased to note that attention has been given not only to outstanding matters such as display, harmony, etc., but to spacing as well. The importance of details, unfortunately, does not seem to be impressed upon the minds of students of the average printing class, as much of the work we receive from schools is poorly spaced. Here of all places the importance of details should be emphasized, and we are happy to have this evidence that in your classes at least the minor yet important details are given the consideration they deserve.

FRYE & SMITH, San Diego, California.—The book-label used for your library is attractive. It would be better, in our opinion, if the lines of the upper group were somewhat more widely spaced and if the rules beneath the group were eliminated. Colors of ink, deep green and orange, form a pleasing combination on the sepia stock, the colors being used in proper relation to the area covered. The program for the company's annual outing is clever in general, as well as in the details of typography. On the title-page, however, we note again the use of cut-off rules where they are not necessary, as the large amount of white space below the group affords ample separation. The compositor perhaps thinks he is using such rules for a decorative purpose and not as cut-offs, but we are unable to see in what way they add decorative value. Press-work is excellent.

THE BARROWS PRINTING COMPANY, Cleveland, Ohio.—The catalogue for The Westcott Motor Car Company, printed by you after the layouts of Fuller & Smith,



HAND LETTERED

*Advertisements
Announcements
Complimentary &
Business Notices
drawn in the latest
Vogue, combining
legible & artistic
Characters with
appropriate Design*



EDGAR S. YATES

601-2 Manhattan Building - CHICAGO

Telephone - Harrison 6242

Announcement-card by Edgar S. Yates, Chicago letter artist of many years' experience. The original was printed in yellow and violet on onyx stock harmonizing nicely with the colors of ink used. The effect produced was decidedly pleasing.

Advertising Agents, is one of the handsomest catalogues we have ever seen—and that means much, for if there is one thing printing that is consistently high grade it is the printed advertising of manufacturers of the finer motor-cars. The catalogue is also quite distinctive in general format and appearance, having an individuality quite its own. We especially like the handling of the inside pages, the massing of type and white space giving an effect that is not only striking but very agreeable to the eye. The cover, printed from a distinctive hand-lettered design in orange and black on rough india tint cover-stock, is also distinctive and pleasing. We can see no opportunities for improvement in the presswork, the large number of half-tone illustrations being handled in a manner which is wholly admirable.

LEWIS-THOMPSON PRINTING COMPANY, Kansas City, Missouri.—The specimens are clever in design, as well as in the manner in which they were printed. You employ the Parsons series, a letter which, while difficult to handle, with good taste and judgment in composition, makes exceptional results possible.

GEORGE P. B. GILMAN, Lynn, Massachusetts.—Your specimens are of very good quality and, considering the nature of the work, are wholly satisfactory. In our opinion, your own handling and layout of the Wightman & Hough Company title-page is much superior to that of the customer's choice, not only because of the better handling typographically but more especially because you have emphasized the proper things, the products of the company, while your customer emphasized the name of the firm, subordinating the names of those products. The people to whom these folders are sent are asked to buy the products and not the company. Besides, what interest can there be in the name of a firm as compared to the item which the people are interested in? However, the customer pays the bill and is entitled to what he wants, even when what he wants is not the best that he might obtain by taking advantage of the knowledge and experience of experts in a line with which he is at best unfamiliar, at worst, ignorant. Letter spacing in the two lines of the smaller group on the cover, "The Goose or The Hen," where word spacing is too wide, would improve the general effect.

UNGAR C. MURMAN, Washington, District of Columbia.—In general, the wall-card, printed from Forum capitals in green on buff hand-made finish cover-stock, which sheet was mounted inside a panel border printed in gold on dark green cover-stock, is very pleasing. The effect, as a whole, is rich and attractive. Improvement would have resulted if a larger initial had been used, as the one employed is somewhat too small in relation to the large size of capitals used for the text. Furthermore, the blank space at the bottom is rather too large, the type-matter being somewhat too much out of proportion in relation to the panel and space occupied. It is difficult to take a short motto such as this and with large type arrange it in a form having pleasing proportions, as the difficulties of spacing when but two or three words can appear in a line are great. Here, especially, a larger initial might have helped, though, again, it might not. Better results in this case would probably have been possible only by changing the proportions of the paper to fit the best possible arrangement of the type, and an oblong

arrangement would probably be the only solution of the difficulty you faced in this design.

W. W. DRUMMOND, Pueblo, Colorado.—Specimens of your latest work are neat and pleasing to a high degree. The restraint practiced in the selection of type sizes is largely responsible for the effect of neatness, although the simple manner of setting the forms also carries out the idea. Nothing of display effectiveness is sacrificed for the appearance of neatness, however, as you have not gone too far. The handling of the songs for the International

HAYWOOD H. HUNT, San Francisco, California.—Every specimen in the large collection that you have sent us bears evidence of a master hand. The exceptional effects which you secure with few type-faces demonstrate the fallacy of the all too general opinion that many and varied styles of type are essential to give type-display "life and decent dress," as the ad men say. The large mass of Cheltenham Bold capitals in the title of the announcement for the California School of Fine Arts is very illegible, not only because of the fact that under the best conditions capital letters are not so easily read as lower-case, with which, as readers, we are more familiar, but also because the lines of the group are far too closely spaced. Much letter emphasis would have been secured had some of the lines been set in lower-case or italic, perhaps both, for then the effect of contrast would have punctuated the matter by separation and division, so that the several points presented in the heading would be selected by readers in turn and in proper relation to their importance for clearer understanding. The house-organs, *Cottonyarns* and *The Informant* would be difficult to improve upon. Each is pleasing and effective to a high degree, and, furthermore, each publication has individuality, a feature of considerable value in publications of that sort.

GLENN A. WHIFFLE, Plymouth, Indiana.—In so far as composition and display are concerned, the specimens you have sent us are very good. Presswork is not what it should be. In some cases this is due to lack of sufficient ink and in others to weak impression. Bond-papers, especially, require a firm, hard impression; in fact, printing on most papers with small type is enhanced by the use of reasonably hard packing. Of the two headings for B. C. Southworth & Son, we prefer the one set in a simple sans because of its greater simplicity, unity and dignity, as well as because it occupies less space on the sheet. In both these specimens we note a fault which is apparent in all the other examples wherein red is used. Red used with black should not be dull and purplish, as is the red generally employed by you. It should be of an orange hue. Red having an orange hue, such as vermilion, for example, reflects a bluish cast in the black which makes it seem richer and blacker. If the red is of a bluish cast, the blacks are sure to appear gray and dull, as they do in your examples. We feel that you used too cheap a grade of ink on all the forms. On small runs, such as most of the examples must have been, the cost of a good grade of ink will not amount to much.

W. J. HENDLEY, Clinton, Iowa.—Most of the specimens you have sent us are of good quality, and the errors are not especially important in those with which fault may be found. Parsons capitals are too "fancy" to be used alone with good results and should only be employed for beginning words otherwise set in lower-case, just as text capitals must be used, if the result is to be pleasing and legible. It is also a mistake to use too frequently those lower-case letters of the Parsons series having extraordinarily long ascenders or descenders. Two or three of them to a line are sufficient to provide the necessary distinction and to give an effect of freedom characteristic of hand lettering. With Parsons, novel and effective results are possible at little expense for time, in designs where there is not



Novel and attractive handling of envelope-slip by Lewis-Thompson Printing Company, Kansas City, Missouri. Original was printed in deep blue and black tint on primrose-colored enamelled stock, an especially pleasing harmony.

Rotary Convention is admirable, and also quite new and novel. For the benefit of our readers, we will state that each song was printed on a round-cornered card the size of the standard playing-card and that in two of the corners—the upper left-hand and lower right-hand corners—as on the playing-cards the insignia of the leading cards in diamonds, hearts, clubs and spades appear. There were fourteen cards, the ace, king, queen and jack of all four suits except spades, of which only the ace and king were used. The songs were printed in the center of the card where the large signs of the playing-card usually appear. Such novelty in items of this nature is always popular and can be depended upon to provoke much interest on the part of those in attendance at meetings where they are used. The idea is worth remembering.

much matter, such as letter-headings, business-cards, display-cards, etc., but it must be used with good judgment. The Packard series is not a legible style of type, and, therefore, when a design is set entirely in capitals of that style the effect is trying to the eyes and mind of a reader. This is the only serious fault with the title of the Knights of Columbus banquet folder. Your own business-card, printed in full tone and a light tint of blue, is decidedly attractive from an artistic standpoint and it is effective in display. The blue tint might well have been slightly stronger, as the initials in the monogram plate are not as clear as they should be. All the other numerous specimens are of good quality.

AXEL EDWIN SÄHLIN, East Aurora, New York.—As a whole, we consider the latest collection of specimens you have sent us the best we have ever received. The design, done in the novel and characteristic Roycroft style, is more clever than usual, it seems, and we find the colors selected with excellent taste. Two of the specimens we reproduce herewith.

HENRY M. HALL, Minneapolis, Minnesota.—The display is too "spotty" on the matter, "To Those Who Want Good Printing." The result of using an exceptionally bold block-letter, Advertisers Gothic, for the display-lines and a light-toned letter, Packard, for the subordinate matter. The "spotty" effect is emphasized by the fact that the bold and light face type appear alternately from top to bottom of the form and, further, because the two main display-lines are in two colors, the outline letters used being printed in blue, the color used for the bulk of the design, while the insides of these letters were printed in green. The effect of so much bold display in the midst of light-face type is not only bad in appearance but also from the standpoint of legibility, as the effect is very complex, and it is difficult to adjust the eyes quickly and with comfort to such widely different forms of letters as were used. An equally effective display, though not strong for the same reason, boldness, and a much more inviting appearance would have resulted from the consistent use of a reasonably strong roman type-face throughout, emphasis being secured by the use of capitals and italics, as well as by change of size. All display is no display, for it loses its effect when overdone. It is better to select one or two big points in a design and give them dominant emphasis, subordinating the rest, than to endeavor to bring out everything and thereby lose all emphasis because of the lack of contrast. Presswork and register are excellent, the latter being commendable especially because of the use of the outline letters. Advertisers Gothic, on which the least variation is quickly noticeable.

H. BOOTH, New Bedford, Massachusetts.—Most of the samples of your typography are satisfactory; for the ordinary run of work all of them should prove acceptable. In some of the display forms where capitals are used, too much space appears between words, and this space could be decreased by thin spacing some of the full-faced characters. This in itself would effect another improvement, as a line of capitals containing full-faced letters, such as H, K, N, I, etc., and letters having considerable white space on the type-body outside the letter proper, such as A, V, W, Y, T, etc., looks bad unless some space is added between the full letters to balance that already on the more open letters. Such letter-spacing is necessary to make the white in the line as a whole appear well balanced. The cut-off line in the upper part of the title-page for the Old English May Day Festival seems out of

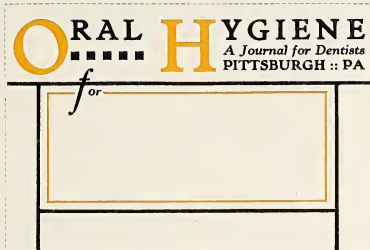
place, especially since most of the lines are short. A better result would have been obtained by grouping all the matter in the two lower groups in one group to appear at the bottom, the upper group to remain about as it is at the top, with a small ornament or an appropriate illustration between the two groups. The place of the picnic and the date might well be larger, perhaps, on that account, and set in lower-case, as capitals for

second line, as well as by the wide spacing between words. This wide spacing and the decorative square ornaments used in several places in the design create a scattered effect, causing the design to appear "spotty" and to lack unity.

BERNARD WHITE, Watsela, Illinois.—Block-letters such as Copperplate Gothic can so seldom be successfully employed with letters of other styles that the attempt to so use them should not be made. In most cases, ordinary commercial specimens, such as those you have sent us, can be satisfactorily handled with the Copperplate series alone or some other one style. The best plan to follow is to employ but a single series in a design, when the question of type harmony is solved in advance. Take the letter-head for Swanson & Anderson. You surely can not consider it attractive or pleasing. The use of large Caslon italic capitals for the main display-line, with wide block-letters for the subordinate matter except the address, which is set in Caslon italic capitals and lower-case, represents about as wide a divergence in type styles as is possible. When text type, such as Caslon Text or Engraver's Old English, is used for the main display of a design, roman capitals or block-letter capitals may be used therewith without offense, provided the

text letters are quite large in proportion to the other style used with it. In such instances a line in text adds a touch of what might be called "color," a decorative element, which is often quite pleasing. When the roman or block-letter is at all large, however, the effect is very bad, which is the case in the package-label for the Times Democrat. The reason for this is that under these conditions the great difference in shape and style is made so plainly apparent. This label is very confusing, for several reasons. First, the type-matter is very crowded, which is especially bad because Artcraft capitals were used for the bulk of the matter. Printing in three colors and the useless underscoring rules also contribute to the crowded effect.

H. R. VENABLE, Brooklyn, New York.—Typography of some of the specimens of students' work is very interesting. Faults of more or less serious nature mar the appearance of some of the examples. On the title-pages of the folder, "Defeat the Kaiser—You Can Help," the use of a weak gray for printing the words of the main title—except for the initial letters, which were printed in a strong blue—is very bad. The initial letters in deep blue stand out so much more prominently than the remaining letters in light gray that the initials at first glance appear to stand alone. The page would have been more pleasing had blue been used for the lower-case letters of these words and red for the capital letter initials as was done in the other display-lines of the page. While it must be admitted that out-of-center arrangements add interest and novelty to display forms it is quite difficult to balance such forms satisfactorily and for that reason it is probably wise to follow symmetrical, conventional patterns. When all lines of a design are centered there is no question about horizontal balance, and, besides, there is an appearance of pleasing order which is not apparent when lines are set out of center, even when balance is correct. Lines of capitals are letter-spaced too widely in several instances. Even when not letter-spaced, lines of capitals should be more widely line-spaced than lower-case, but when, in addition, the letters are spaced, the space between lines and words must also be increased else unity of the line will be lost. This is a serious fault with the title-page and cover-design of the booklet program for the graduation exercises of the class of January, 1919.



Package-label characteristic of the style largely employed by Axel Edwin Sahlin, chief typographer of The Roycrofters, East Aurora, New York.

subordinate display must not approach too nearly the size of the lower-case used for the main display, else the minor points may become the more prominent. The square contour of the secondary group on the ticket for the annual banquet of the Rhodes Relief Association is broken and the effect made displeasing by the use of the ampersand at the beginning of the



nnounce
ment

The use of a large initial in this manner may be questionable, but the effect of this folder title-page in the original form was delightful. Printed in deep gray and light blue on gray linen-finished stock.

FOR OUR BETTER ACQUAINTANCE



WE ANNOUNCE THE COMPLETION
OF OUR NEW OFFICES AND SALES
ROOMS ON THE FIFTH FLOOR OF
OUR BUILDING AT NUMBERS FIVE-
FOURTEEN TO FIVE-TWENTY LUD-
LOW STREET AND CORDIALLY IN-
VITE YOU TO VISIT AND INSPECT
THEM AT YOUR CONVENIENCE



FRANKLIN
PRINTING COMPANY
PHILADELPHIA

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The Edwards & Franklin Company.

One of the things that invites patronage to any business establishment is the knowledge on the part of the customer that the firm he deals with is so equipped that it can successfully execute the orders given and produce quickly and effectively the sort of work wanted. This, it seems to me, is especially true of the printing business and affords one of the principal reasons why a twelve-page booklet issued by the Edwards & Franklin Company, of Youngstown, Ohio, ought to prove a worth-while piece of advertising.

The booklet mentioned describes in a general way various departments of the company's plant, and by the use of half-tones gives an excellent idea of the possibilities of the Edwards & Franklin plant to turn out printing on time. The reader gets a vivid picture of a modern up-to-date printing establishment, conducted on the best of business principles, and this impression alone should be productive of results.

"The purpose of this book," says the company, "is to show, first, how by adhering steadfastly to well-understood ideals of service and work-manship our business has grown until we now do more in a single month than was shown by our books for our whole first year.

"Another purpose is to show by example the quality of product characterizing our printing department and to reflect indirectly that quality as similarly distinguishing the departments of steel and copper plate engraving, steel die embossing, lithographing, ruling and blank-book making — although these are shown in separate books and specimen exhibits, which may be had for the asking, if not already in hand."

To give our readers an idea of the make-up of the book we are reproducing alongside a sample page (Fig. 1), showing one view of the job-printing department of the company's plant. The other departments of the plant are treated in a similar manner. The book is printed on heavy enameled stock with a cover. On the last page of the book

the company testifies as to the advantages of producing quality printing. It says:

"In the production of fine stationery, or other engraved, lithographed or printed matter, there are two things to be borne in mind, and they are: (1) will it command the recognition desired through its subtle flattery of the recipient shown in its unquestionable excellence; and (2) such things can not be skimmed, but must be produced with a clear understanding of what excellence means and costs.

"By constantly living up to unswervingly high ideals in the production of fine stationery and forms by the process of steel and copper plate engraving, lithographing, letterpress printing and ruling, we have earned a reputation that has brought us quantities of the most desirable business from points far removed from Youngstown."

"The Everett."

Readers of this department have noted, perhaps, that the writer has never been enthusiastic over those house-organs,

whether they are sent out by printers or represent some other line of business, which contain considerable subject-matter wholly irrelevant to the line of business. I have always classed them merely as entertaining — although some do not merit the term — but, on the whole, constituting a feeble effort at publicity or advertising. I will repeat what I have said before that such a house-organ has advertising value, but it falls far short of the real advertising worth it might have if the contents were prepared with a definite serious intent, and if the publication were of such a nature as to prove of real service to laymen in the use of printing and advertising, that is, if the publication in question is published by a printer in his own interests.

We have before us a copy of *The Everett*, issued by the Everett Press, Boston. It is the July issue, No. 4, Vol. I. It is well printed and made up with an attractive cover, which was reproduced in the



These are 15 high speed color and black and white presses, all of them with highly scientific adjustment gear. Working as an average of 4 hours a day, these presses can do up to 1,000,000 impressions a month long. Here's where "good color" is given a new meaning more a true color match.

FRANKLIN COMPANY'S growth may be ascribed largely to undeviating adherence to quality production as opposed to quantity production, it is not at all uncommon that the customer actually pays less than he might elsewhere.

THE EDWARDS & FRANKLIN COMPANY is especially equipped in machinery, materials and men, for the finer grades of printing, engraving, lithographing, etc.

FIG. 1.

"Specimens" department of THE INLAND PRINTER for July. The inside of the front cover is devoted to an appeal to call the Everett Press when you have a printing job. Twelve and a half pages are then devoted to the incidents of a trip that the editor of the house-organ had on a boat on the way from New York to Boston. Fairly well written it is, with some humor in spots—but twelve and a half pages of it! There follows a clipped joke and a small excerpt from a paper company's advertisement, and then nearly three pages telling of neighborhood advertising in street-cars in New England. There is one more clipped piece of verse. The inside of the back cover hints at the kind of printed material you might get from the Everett Press and the back cover proclaims that, "when you need a printer you need a good one."

We do not hesitate to say that the editor of *The Everett* could find much more profitable material for the house-organ than that which we have cited. It is not alone in following the path of least resistance in getting the advertising material, for altogether too many printers' house-organs, to my mind, display the results of too little thought and care to bring the best results.

Smith-Grievies Company.

As an attractive piece of general advertising the broadside of the Smith-Grievies Company, Kansas City, Missouri, which we reproduce here (Fig. 2), is a specimen worth studying. Using its name-plate as a background, and emphasizing its twenty-four hour service, the advertisement is particularly pleasing in design and effective in text. The company makes a point of the fact that in the United States there are only about five printing-plants which advertise a twenty-four hour service and that there are only three which actually maintain such a service. Quality, Delivery and Right Price are the three essential distinctions of the plant and service noted. We predict results from the folder for the Smith-Grievies Company.

"The Prad."

One of the best house-organs we have seen recently comes from Brisbane, Australia, and is the product of Besley & Pike, Limited. The first number, which has just reached this department, is exceptionally well edited and is distinctive both in make-up and contents. *Prad* is the name of the magazine and it says in its foreword:

"*Prad* has its own little job to do. It sets out to put order and common sense into the Bolshevism of bad printing and bad advertisements. It will help you to know good printing

and good advertisements. It is going to prove to you the 'Big Possibilities' of having the right thing done at the right time by men who know how."

The artwork of the first page (Fig. 3), gives an idea of the taste and care that mark the general make-up of the house-organ throughout. There are a dozen or more pages, containing some well selected material that reflects credit on the author—the sort of matter that exploits the use of good advertising and good printing and gives some worth-while hints as to the best means of using such printing from the presses of Besley & Pike.

An attractive border in color is used on each page while here and there appropriate illustrations supplement the subject-matter. We predict a successful career for *Prad* if its present standard is maintained. It will be issued quarterly, so the company states in this initial number.

"Your House-Organ."

The W. P. Dunn Company, Chicago, is making a strong bid for new printing business by spreading house-organ propaganda. The company has issued a little book, "Your House-Organ" (Fig. 4), in which it gives a lot of ideas about house-organs applicable to various lines in the business field. The contents include a series of experiences of firms utilizing this form of direct advertising. The cases mentioned, says the author, are typical of the actual experiences of some going concerns, and the booklet is compiled and sent out by the company for the benefit of its present and prospective clients. How strong an endorsement of the house-organ idea the little book constitutes may best be

judged by the following testimonial which is reprinted from it:

"Then comes Mr. E. A. Purington, a manufacturer of machinery, who uses his house-organ to educate the buyers of his equipment in a more intelligent use, not only of his own particular equipment, but in running the whole plant, as well as giving useful information in matters of sales of the customer's products; his credits, collections, legal problems, help problems, and so on.

"Said Mr. Purington, 'Our house-organ has given us an authoritative standing in the industry we serve. It is our greatest selling force—or, let me say, rather, the greatest door-opener for our salesmen.

"It is studied from cover to cover, not only by firms whose plants we equip, but by those who still claim to be satisfied with competing equipment. And, in its earnest, helpful way, it is winning them all over to our side. I called it a door-opener; it is more than that, for every issue brings in valuable inquiries for information and quotations, often from men not

PRINTING SERVICE

ADVERTISING SERVICE

Promptness is the Personification of Service—That is Why You Should Specify

SMITH-GRIEVES COMPANY
24 Hours Printing Service For Excellence

This Nameplate Has Become a Synonym of Good Printing, Envelope and Advertising Service—a Three-Fold Service That Spells Success and Profit for You

ENVELOPE SERVICE

A THREE-FOLD SERVICE

FIG. 2.

on our mailing-list and who are strangers to our salesmen who cover their territory.

"We would give up every other form of advertising before we would consider missing a single issue of this monthly magazine. It costs a lot of money, to be sure, but it's a grand dividend-payer."

Following these testimonials from users of house-organs the W. P. Dunn Company makes its bid for the printing of them. It offers not only attractively printed house-organs, but a complete service in preparing them and mailing them out.

The booklet, "Your House-Organ," is an excellent example of a concrete method of creating new business that may be successfully employed by printers. Showing prospective clients how they can gain by issuing a house-organ, or getting out any other piece of direct advertising, is good publicity work, which should net big results in the way of developing new business for printers generally.

Franklin Printing Company.

New ideas and the ability to capitalize on them are what count in any line of work, particularly advertising and publicity. The broadside reproduced on page 666 of this issue shows what the artist and publicity man of the Franklin Printing Company, Philadelphia, has been able to do with the simple piece of news that the firm has moved into its new offices and salesrooms. It illustrates well how many things about the average printing-plant, generally overlooked, may form the basis for an attractive and productive piece of advertising. The advertisement is sent out in the form of a folder. With the name-plate and the sketch at the top in color, its appearance is certainly most pleasing typographically.

"The Wedge."

The Morris Reiss Press, New York city, has heard the call of the house-organ. Its new magazine, *The Wedge*, came off the press in July with a view, as the editor says, of having a publication "that will drive home to the user of printed matter a sane medium between quality and price."

The slogan, or purpose, of printers' house-organs forms an interesting study. Practically all admit frankly to the readers that advertising of the company's products is one of the prime reasons for the production of a magazine, yet all have some definite phase of the printing business that they desire to get before the public. In the case of *The Wedge* it is the question of price and quality in printing that the company desires to deal with principally. The editor says:

"Price is a lamb that is commonly yoked with the lion called 'Quality.'"

"In any piece of typography where Price decides as to who shall be the printer, Quality goes out the door.

"We mean, in time to come, to drive this entering wedge home with a force that



Fig. 3

Your
"House
Organ" —

A Gold Mine or
A Sink Hole —
Which?

Fig. 4

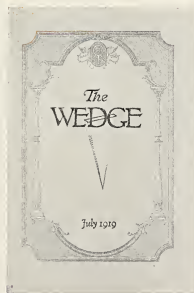


Fig. 5

will cleave the argument of Price away from talk of Quality — they are poles apart."

The Wedge is unusually brief in its initial message to its clients and others about printing. The first number includes only four pages. The panel of the front cover (Fig. 3) is used on each page of the magazine with good effect. One page is devoted to a reproduction of printed specimens produced by the Morris Reiss Press. In connection with these specimens of printing the company points out that they are selected at random from its files and that they represent a paper dealer, a jeweler, a publisher, a labor-union, a music studio, a riding academy — all calling on Reissway typography to proclaim their virtues.

"The Business Bringer."

The Business Bringer "is published monthly in your interest and to push along the J. W. Burke Company, of Macon." So says the Macon, Georgia, firm which issues it. It is one of the smallest house-organs, really a folder of four pages, 7 by 3½ inches, printed on cover-stock. But the value of house-organs is not judged by size. *The Business Bringer* seems always to contain something worth while. For instance, we find in the May issue this creed of the firm:

We want to do business in a business way. Our prices are based on known cost of production.

We do not cut prices to meet competition.

We believe that first cost is important but secondary.

We believe we are in business to help you accomplish your aims.

We believe a preliminary consultation with us will be as profitable to you as your business is to us.

We sell constructive service, we are not simply dealers.

We believe in giving our best service to every buyer, be his order large or small.

We will not lower our standards to secure or hold orders.

We want customers who are satisfied with one hundred cents' worth of Quality for every dollar they pay us.

MERELY A TYPOGRAPHICAL ERROR.

William Howard Taft, in addressing a class of would-be editors at Yale, was trying to impress upon them the importance of accuracy and the unfairness of misquoting public men.

"Sometimes," he said, "a slight error may have momentous consequences. A friend of mine went into a restaurant and ordered noodle soup. In the very first spoonful he discovered a needle. 'George,' he cried to the waiter, 'come here. See what I found in the soup? A needle.'"

"George examined the needle critically and grinned.

"'Dat's all right, suh, just a little mistake, suh, just a mere typographical error, a typographical error. Dat needle should have been a noodle, suh!'" — *Chicago Daily News*.

COSTS OF JOB-PRINTING— COMMERCIAL WORK.*

NO. 7.—BY R. T. PORTE.



LL the previous articles in this series have been leading up to the next four, and their aim has been to get you in a frame of mind where you will see the great benefit of tables that will help you in making a correct price on printing, prevent mistakes, save a vast amount of time, and help to put the printing business on a correct basis. We have had tables showing how to get the correct price of stock for a job, how to figure composition, presswork scales, and many others. These are very vital tables, but to my mind they are merely incidental and not of value as compared to the tables I am going to give you in this and the articles to follow. For a number of years I have used just such tables as are given this month, and have found them so valuable and such time-savers that they have led me on to compile other tables and scales.

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½Hr.	1Hr.	1½Hrs.	2Hrs.	2½Hrs.	3Hrs.	3½Hrs.	4Hrs.	5Hrs.
100	\$1.15	\$1.95	\$2.75	\$3.55	\$4.35	\$5.15	\$5.95	\$6.75	\$8.25
250	1.25	2.05	2.85	3.65	4.45	5.25	6.05	6.85	8.40
500	1.45	2.25	3.05	3.85	4.70	5.55	6.35	7.20	8.65
750	1.65	2.45	3.25	4.05	4.90	5.75	6.60	7.45	8.90
1,000	1.85	2.65	3.45	4.25	5.10	5.95	6.80	7.65	9.15
1,500	2.20	3.00	3.80	4.65	5.50	6.35	7.20	8.05	9.60
2,000	2.55	3.35	4.15	5.05	5.90	6.75	7.60	8.45	10.05
2,500	2.90	3.70	4.50	5.45	6.30	7.15	8.00	8.85	10.50
3,000	3.25	4.05	4.85	5.85	6.70	7.55	8.40	9.25	10.90
3,500	3.60	4.40	5.20	6.25	7.10	7.95	8.80	9.65	11.30
4,000	3.95	4.75	5.55	6.60	7.50	8.35	9.20	10.05	11.70
4,500	4.30	5.10	5.90	6.95	7.90	8.75	9.60	10.45	12.10
5,000	4.65	5.45	6.25	7.30	8.30	9.15	10.00	10.85	12.50
5,500	4.95	5.80	6.60	7.65	8.65	9.55	10.40	11.25	12.90
6,000	5.25	6.15	6.95	8.00	9.00	9.95	10.80	11.65	13.30
6,500	5.55	6.50	7.30	8.35	9.35	10.35	11.20	12.05	13.70
7,000	5.85	6.85	7.65	8.70	9.70	10.70	11.55	12.40	14.10
7,500	6.15	7.10	8.00	9.05	10.05	11.10	12.00	12.85	14.50
8,000	6.45	7.40	8.35	9.40	10.40	11.45	12.40	13.25	14.90
9,000	7.05	8.00	9.00	10.00	11.00	12.00	13.00	13.90	15.70
10,000	7.65	8.60	9.60	10.60	11.60	12.60	13.60	14.60	16.50

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½Hr.	1Hr.	1½Hrs.	2Hrs.	2½Hrs.	3Hrs.	3½Hrs.	4Hrs.	5Hrs.
100	\$1.10	\$1.85	\$2.60	\$3.40	\$4.15	\$4.90	\$5.65	\$6.40	\$8.00
250	1.20	1.95	2.70	3.50	4.25	5.00	5.75	6.55	8.15
500	1.35	2.10	2.85	3.65	4.40	5.20	5.95	6.75	8.35
750	1.50	2.25	3.00	3.80	4.55	5.40	6.15	6.95	8.55
1,000	1.65	2.40	3.15	3.95	4.70	5.55	6.35	7.15	8.75
1,500	1.95	2.70	3.45	4.30	5.05	5.90	6.70	7.50	9.10
2,000	2.25	3.00	3.75	4.60	5.40	6.20	7.05	7.85	9.45
2,500	2.55	3.30	4.05	4.95	5.75	6.60	7.40	8.20	9.80
3,000	2.85	3.60	4.35	5.25	6.10	6.95	7.75	8.55	10.15
3,500	3.15	3.90	4.65	5.55	6.45	7.30	8.10	8.90	10.50
4,000	3.45	4.20	4.95	5.85	6.75	7.60	8.45	9.25	10.85
4,500	3.75	4.50	5.25	6.15	7.10	8.00	8.80	9.60	11.20
5,000	4.05	4.80	5.55	6.45	7.40	8.30	9.15	9.95	11.55
5,500	4.35	5.10	5.85	6.75	7.70	8.60	9.45	10.35	11.90
6,000	4.65	5.40	6.15	7.05	8.00	8.90	9.75	10.70	12.25
6,500	4.95	5.70	6.45	7.35	8.30	9.20	10.05	11.00	12.60
7,000	5.25	6.00	6.75	7.65	8.60	9.50	10.35	11.30	12.95
7,500	5.50	6.30	7.05	7.95	8.90	9.80	10.65	11.60	13.30
8,000	5.75	6.60	7.35	8.25	9.20	10.10	11.00	11.90	13.65
9,000	6.35	7.15	7.95	8.85	9.80	10.70	11.65	12.55	14.35
10,000	6.75	7.65	8.55	9.45	10.40	11.30	12.25	13.10	15.00

Table No. 1.

Cost of composition, make-ready and running at hour-cost of \$1.40 per hour for composition and 80 cents per hour for platen-press.

Some ten years ago I compiled a table something like those printed this month, and it was published in several trade papers, and some printers commented upon it. For some reason it never gained in popularity, but it rather opened my eyes as to what might be done. It has been only during the past three years that I have been able to devote the most of

*NOTE.—This is the seventh of a series of ten articles on the costs of job-printing. Copyright, 1919, by R. T. Porte.

my time to compiling tables and devising new ones. As I have gone along in the work the possibilities have enlarged so much that I hope that for some years I can continue and give to the readers of THE INLAND PRINTER the benefit of the tables, and perhaps secure their cooperation in making other tables that will benefit the printing industry and put it on a better basis, for, despite everything else that can be done, if we can not make the business a success financially, and adopt uniform methods of figuring, we have made little progress.

Now, when you come to think of it, what is the sense of figuring so many hours of composition, so many units of time for make-ready, so many units of time for running on a simple job of 6,000 that goes on a sheet 8½ by 11? And in addition to that, you must figure how much ink might be used (unless you forget this) and then total the whole business up, adding in paper and other things. This operation must be gone through with even with a job of only 100 impressions, and probably each time the job is figured a different result is obtained.

In figuring thousands of jobs, an estimator must be a wonder who will not vary from time to time, get off the track

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½Hr.	1Hr.	1½Hrs.	2Hrs.	2½Hrs.	3Hrs.	4Hrs.	5Hrs.	6Hrs.
100	\$1.20	\$1.65	\$2.05	\$2.90	\$3.75	\$4.60	\$5.45	\$6.25	\$8.90
250	1.30	1.75	2.15	3.00	3.85	4.70	5.60	6.45	9.10
500	1.50	1.95	2.35	3.20	4.05	4.90	5.85	6.75	9.35
750	1.70	2.15	2.55	3.40	4.25	5.10	6.05	7.00	9.85
1,000	1.90	2.35	2.75	3.60	4.45	5.30	6.25	7.20	10.35
1,500	2.25	2.70	3.10	3.95	4.85	5.70	6.65	7.65	10.90
2,000	2.60	3.05	3.45	4.30	5.25	6.10	7.05	8.00	11.75
2,500	2.95	3.40	3.80	4.65	5.60	6.55	7.50	8.45	12.30
3,000	3.30	3.75	4.15	5.00	5.95	6.90	7.85	8.80	12.90
3,500	3.65	4.10	4.50	5.35	6.30	7.25	8.20	9.15	13.50
4,000	3.95	4.40	4.80	5.65	6.60	7.55	8.50	9.45	14.10
4,500	4.35	4.80	5.20	6.05	7.00	7.95	8.90	9.85	14.70
5,000	4.70	5.15	5.55	6.40	7.35	8.30	9.25	10.20	15.35
5,500	5.05	5.50	5.90	6.75	7.70	8.65	9.60	10.55	15.95
6,000	5.35	5.85	6.25	7.10	8.05	9.00	9.95	10.90	16.55
6,500	5.65	6.15	6.55	7.45	8.40	9.35	10.30	11.25	17.15
7,000	5.95	6.45	6.85	7.75	8.70	9.65	10.60	11.55	17.75
7,500	6.25	6.75	7.15	8.05	9.00	9.95	10.90	11.85	18.35
8,000	6.55	7.05	7.45	8.35	9.30	10.25	11.20	12.15	18.95
9,000	7.15	7.65	8.05	8.95	9.90	10.85	11.80	12.75	19.60
10,000	7.75	8.25	8.65	9.60	10.55	11.50	12.45	13.40	20.25

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½Hr.	1Hr.	1½Hrs.	2Hrs.	2½Hrs.	3Hrs.	4Hrs.	5Hrs.	6Hrs.
100	\$1.15	\$1.60	\$2.00	\$2.75	\$3.60	\$4.40	\$5.20	\$6.00	\$8.50
250	1.25	1.70	2.10	2.85	3.70	4.50	5.30	6.10	8.70
500	1.40	1.85	2.25	3.05	3.90	4.70	5.55	6.35	9.05
750	1.55	2.00	2.40	3.25	4.10	4.90	5.75	6.55	9.45
1,000	1.70	2.15	2.55	3.40	4.25	5.10	5.95	6.75	9.85
1,500	2.00	2.45	2.85	3.75	4.60	5.45	6.30	7.15	10.25
2,000	2.35	2.80	3.20	4.10	4.95	5.80	6.65	7.50	10.65
2,500	2.60	3.05	3.45	4.35	5.20	6.05	6.90	7.75	11.05
3,000	2.90	3.35	3.75	4.65	5.50	6.35	7.20	8.05	11.45
3,500	3.20	3.65	4.05	4.95	5.80	6.65	7.50	8.35	11.85
4,000	3.50	3.95	4.35	5.25	6.10	6.95	7.80	8.65	12.25
4,500	3.80	4.25	4.65	5.55	6.40	7.25	8.10	8.95	12.65
5,000	4.10	4.55	4.95	5.85	6.70	7.55	8.40	9.25	13.05
5,500	4.40	4.85	5.25	6.15	7.00	7.85	8.70	9.55	13.45
6,000	4.70	5.15	5.55	6.45	7.30	8.15	9.00	9.85	13.85
6,500	5.00	5.45	5.85	6.75	7.60	8.45	9.30	10.15	14.25
7,000	5.30	5.75	6.15	7.05	7.90	8.75	9.60	10.45	14.65
7,500	5.60	6.05	6.45	7.35	8.20	9.05	9.90	10.75	15.05
8,000	5.85	6.35	6.75	7.65	8.50	9.35	10.20	11.05	15.45
9,000	6.35	6.85	7.25	8.15	9.00	9.85	10.70	11.55	16.25
10,000	6.85	7.35	7.75	8.65	9.50	10.35	11.20	12.05	17.05

Table No. 2.

Cost of composition, make-ready and running at hour-cost of \$1.60 per hour for composition and 80 cents per hour for platen-press.

and give too high a price on some job, and, having discovered the fact, go to the other extreme on the next job.

From several thousand jobs of commercial printing, such as the average shop does on platen-presses, I have found that few jobs carry over five hours of composition, and the great majority of them have less than 10,000 impressions. Probably sixty per cent of the jobs done by the average commercial shop come within that range. A few claim it is eighty per cent.

Taking this range, I prepared, three years ago, a scale for the printers of Salt Lake City which was used very extensively at that time. It is given in Table No. 1.

Wages and costs rose, and then Table No. 2 was prepared. As things kept on the upward scale, Table No. 3 was compiled, and now we are using Table No. 4, with higher rates all through, made necessary by the ever-advancing costs of doing business. These scales cover the cost of composition, lock-up, make-ready, running and ink, but do not include machine composition, stock or binding.

The tables given cover only ordinary commercial printing, such as letter-heads, envelopes, cards, circulars, dodgers, and plain printing — no colored ink, extra make-ready, rulework, or other complicated printing. They are for printing of the simplest kind, and for black ink, or bronze blue, or such ordinary inks, used without extra wash-ups.

At first there was much doubt as to whether these tables, when presented three years ago, were right, and every printer with a cost system went about it to prove that they were wrong and that it was impossible to make up tables that would

kept to the 5 cent unit in figuring, as I did in the bindery costs published last year in THE INLAND PRINTER.

There is only one chance of falling down when using the tables, and that is on the composition time.

One printer, who is not a practical printer, says that he always takes a job to his foreman and secures his "estimate" on the time, then adds from one-half to two hours every time and comes out all right.

By using the method of figuring display composition as given in the July number of THE INLAND PRINTER a large amount of guessing can be eliminated and a correct cost on a job easily obtained.

Two-on jobs can be figured easily from the tables by using the right time for composition. A job that takes $2\frac{1}{2}$ hours to set and lock up will take 4 hours when set two-on. Thus, you can easily figure which will be the cheaper way to run a job, one-on or two-on. Say that there are 6,000, and that composition is $2\frac{1}{2}$ hours. Table No. 4, Class B, gives the cost as \$14.45. Set up two, run 3,000, using 4 hours, and the cost, given under Class A in Table No. 4, is \$12.50. It will

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$ 1.35	\$ 1.85	\$ 2.35	\$ 3.35	\$ 4.30	\$ 5.25	\$ 6.20	\$ 8.10	\$10.00
250.....	1.50	2.00	2.50	3.50	4.50	5.40	6.35	8.25	10.15
500.....	1.75	2.20	2.70	3.70	4.70	5.65	6.60	8.55	10.45
750.....	1.90	2.40	2.90	3.90	4.90	5.90	6.85	8.80	10.75
1,000.....	2.10	2.60	3.10	4.10	5.10	6.10	7.10	9.05	11.00
1,500.....	2.55	3.05	3.55	4.55	5.55	6.55	7.55	9.50	11.45
2,000.....	3.00	3.50	4.00	5.00	6.00	7.00	8.00	9.95	11.90
2,500.....	3.40	3.95	4.45	5.45	6.45	7.45	8.45	10.40	12.35
3,000.....	3.80	4.40	4.90	5.90	6.90	7.90	8.90	10.85	12.80
3,500.....	4.20	4.80	5.35	6.35	7.35	8.35	9.35	11.30	13.25
4,000.....	4.60	5.20	5.75	6.75	7.75	8.75	9.75	11.75	13.70
4,500.....	5.00	5.60	6.20	7.20	8.25	9.25	10.25	12.20	14.15
5,000.....	5.40	6.00	6.60	7.60	8.65	9.70	10.70	12.65	14.60
5,500.....	5.80	6.40	7.00	8.00	9.05	10.10	11.15	13.10	15.05
6,000.....	6.20	6.80	7.40	8.40	9.45	10.50	11.55	13.50	15.50
6,500.....	6.55	7.15	7.75	8.80	9.85	10.90	11.95	14.00	15.95
7,000.....	6.90	7.50	8.10	9.20	10.25	11.30	12.35	14.45	16.40
7,500.....	7.25	7.85	8.45	9.55	10.65	11.70	12.75	14.85	16.85
8,000.....	7.60	8.20	8.80	9.90	11.00	12.10	13.15	15.25	17.30
8,500.....	8.00	8.60	9.20	10.30	11.40	12.50	13.55	15.65	18.20
9,000.....	8.40	9.00	9.60	10.70	11.80	12.90	14.00	16.10	18.60
10,000.....	9.00	9.60	10.20	11.30	12.40	13.50	14.60	16.70	19.00

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$ 1.25	\$ 1.70	\$ 2.15	\$ 3.10	\$ 4.05	\$ 5.00	\$ 5.95	\$ 7.70	\$ 9.55
250.....	1.40	1.85	2.30	3.25	4.20	5.15	6.05	7.85	9.70
500.....	1.60	2.10	2.55	3.50	4.45	5.40	6.30	8.10	9.95
750.....	1.80	2.30	2.75	3.70	4.65	5.60	6.55	8.35	10.20
1,000.....	2.00	2.50	2.95	3.90	4.85	5.80	6.75	8.60	10.45
1,500.....	2.40	2.90	3.35	4.30	5.25	6.20	7.15	9.00	10.85
2,000.....	2.80	3.30	3.75	4.70	5.65	6.60	7.55	9.40	11.25
2,500.....	3.15	3.65	4.15	5.10	6.05	7.00	7.95	9.80	11.65
3,000.....	3.50	4.00	4.50	5.50	6.45	7.40	8.35	10.20	12.05
3,500.....	3.85	4.35	4.85	5.85	6.80	7.80	8.80	10.70	12.45
4,000.....	4.20	4.70	5.20	6.20	7.20	8.20	9.15	11.00	12.85
4,500.....	4.55	5.05	5.55	6.55	7.55	8.55	9.55	11.40	13.25
5,000.....	4.90	5.40	5.90	6.90	7.90	8.90	9.90	11.75	13.65
5,500.....	5.25	5.75	6.25	7.25	8.25	9.25	10.25	12.10	14.05
6,000.....	5.60	6.10	6.60	7.60	8.60	9.60	10.60	12.45	14.45
6,500.....	5.90	6.40	6.90	7.90	8.90	9.90	10.90	12.80	14.80
7,000.....	6.20	6.70	7.20	8.20	9.20	10.20	11.20	13.15	15.15
7,500.....	6.50	7.00	7.50	8.50	9.50	10.50	11.50	13.50	15.50
8,000.....	6.80	7.30	7.80	8.80	9.80	10.80	11.80	13.80	15.80
8,500.....	7.10	7.60	8.10	9.10	10.10	11.10	12.10	14.10	16.10
9,000.....	7.40	7.90	8.40	9.40	10.40	11.40	12.40	14.40	16.40
10,000.....	7.80	8.30	8.80	9.80	10.80	11.80	12.80	14.80	16.80

Table No. 3.

Cost of composition, make-ready and running at hour-cost of \$1.80 per hour for composition and \$1.00 per hour for plate-pressure.

cover composition, make-ready, running and ink all at one crack. The more the printers compared results and averages, the more firmly they became convinced that the tables hit the average a lot oftener than they themselves did, and they not only estimated by the tables but checked their costs as well.

In tables of this character one can not be as exact as with known factors, because the possible time on any job can not be known in advance. I have had to use averages, and have

CLASS A—SHEETS 9½ BY 14 OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$ 1.50	\$ 2.10	\$ 2.70	\$ 3.80	\$ 4.90	\$ 6.00	\$ 7.05	\$ 9.15	\$11.25
250.....	1.65	2.25	2.85	3.95	5.05	6.15	7.20	9.35	11.50
500.....	1.90	2.50	3.10	4.20	5.30	6.40	7.50	9.70	11.85
750.....	2.10	2.70	3.30	4.45	5.55	6.70	7.75	10.00	12.20
1,000.....	2.30	2.90	3.50	4.65	5.80	6.95	8.10	10.30	12.50
1,500.....	2.80	3.40	4.00	5.15	6.35	7.50	8.65	10.85	13.05
2,000.....	3.30	3.90	4.50	5.65	6.90	8.05	9.20	11.40	13.60
2,500.....	3.80	4.40	5.00	6.15	7.40	8.55	9.75	11.95	14.15
3,000.....	4.30	4.90	5.50	6.65	7.90	9.10	10.30	12.50	14.70
3,500.....	4.80	5.40	6.00	7.15	8.40	9.60	10.80	13.00	15.25
4,000.....	5.30	5.90	6.50	7.65	8.90	10.10	11.30	13.50	15.80
4,500.....	5.80	6.40	7.00	8.15	9.40	10.60	11.80	14.00	16.30
5,000.....	6.30	6.90	7.50	8.65	9.90	11.10	12.30	14.50	16.80
5,500.....	6.80	7.40	8.00	9.15	10.40	11.60	12.80	15.00	17.30
6,000.....	7.30	7.90	8.50	9.65	10.90	12.10	13.30	15.50	17.80
6,500.....	7.80	8.40	9.00	10.15	11.40	12.60	13.80	16.00	18.30
7,000.....	8.30	8.90	9.50	10.65	11.90	13.10	14.30	16.50	18.80
7,500.....	8.75	9.40	10.00	11.15	12.40	13.60	14.80	17.00	19.30
8,000.....	9.20	9.90	10.50	11.65	12.90	14.10	15.30	17.50	19.80
8,500.....	10.10	10.80	11.40	12.60	13.85	15.05	16.25	18.50	20.30
9,000.....	11.00	11.65	12.30	13.55	14.80	16.00	17.20	19.50	21.80

CLASS B—SHEETS 7 BY 9½ OR SMALLER.

Number of Impressions.	COMPOSITION TIME.								
	½ Hr.	¾ Hr.	1 Hr.	1½ Hrs.	2 Hrs.	2½ Hrs.	3 Hrs.	4 Hrs.	5 Hrs.
100.....	\$ 1.45	\$ 2.00	\$ 2.55	\$ 3.60	\$ 4.65	\$ 5.70	\$ 6.75	\$ 8.85	\$10.90
250.....	1.60	2.15	2.70	3.75	4.80	5.85	6.90	9.00	11.05
500.....	1.85	2.40	2.95	4.00	5.05	6.10	7.15	9.25	11.30
750.....	2.05	2.60	3.15	4.20	5.25	6.30	7.40	9.50	11.55
1,000.....	2.25	2.80	3.35	4.40	5.45	6.50	7.60	9.70	11.80
1,500.....	2.75	3.30	3.85	4.90	5.95	7.00	8.10	10.20	12.30
2,000.....	3.25	3.80	4.35	5.40	6.45	7.50	8.60	10.70	12.80
2,500.....	3.75	4.30	4.85	5.90	6.95	8.00	9.10	11.20	13.30
3,000.....	4.15	4.75	5.35	6.40	7.45	8.50	9.60	11.70	13.80
3,500.....	4.50	5.20	5.80	6.90	7.95	9.00	10.10	12.20	14.30
4,000.....	4.90	5.65	6.25	7.40	8.45	9.50	10.60	12.70	14.80
4,500.....	5.30	6.10	6.70	7.85	8.95	10.00	11.10	13.20	15.30
5,000.....	5.65	6.55	7.15	8.30	9.45	10.50	11.60	13.70	15.80
5,500.....	6.00	6.90	7.50	8.65	9.80	10.90	12.00	14.10	16.30
6,000.....	6.40	7.40	8.00	9.20	10.35	11.45	12.55	14.60	16.80
6,500.....	6.80	7.80	8.40	9.60	10.75	11.90	13.00	15.05	17.25
7,000.....	7.20	8.20	8.80	10.00	11.20	12.35	13.45	15.50	17.70
7,500.....	7.60	8.60	9.20	10.40	11.60	12.75	13.90	15.95	18.15
8,000.....	8.00	9.00	9.60	10.80	12.00	13.15	14.30	16.40	18.60
8,500.....	8.40	9.40	10.00	11.20	12.40	13.55	14.75	16.80	19.05
9,000.....	8.80	9.80	10.40	11.60	12.80	14.00	15.20	17.30	19.55
10,000.....	9.40	10.40	11.00	12.20	13.40	14.60	15.80	18.00	20.50

Table No. 4.

Cost of composition, make-ready and running at hour-cost of \$2.00 per hour for composition and \$1.10 per hour for plate-pressure.

prove interesting to figure this out in the customary manner in order to see if you can secure as quick results.

The tables are divided into two classes, one to take sheets 9½ by 14 or smaller, and the other to take sheets 7 by 9½ or smaller. The first class covers letter-heads, dodgers larger than 6 by 9½, forms, circulars, invitations and other fairly large work that usually goes on a 10 by 15 job-press, in black ink, and is not complicated.

The second class covers envelopes, cards, postals, small dodgers and circulars, envelope enclosures, note and memo heads, statements, and other work such as is run on an 8 by 12 press and at a fairly good speed, and particularly light forms.

I sometimes place in the first class forms that are the size of the second class when the type is large and takes more ink, or for some such reason, but not ordinarily.

The four tables given cover a wide range of hour-costs, and some may question the advisability of giving tables with other than the highest cost, which is about the average cost today in the country. If we were discussing hour-costs only, this might be all right, but that is something that is not under discussion, nor is it within the range of this series of articles.

By giving the four tables, with four different hour-costs, I can show how any hour-costs may be used, and tables made to fit those costs, by using as a basis the figures given in the previous articles. The hour-costs used may not fit your particular condition, or may be much too low. In such a case it is a simple matter to figure proper tables for your "Recipe Book" and thus save yourself a vast amount of time in the future; besides, you will get more accurate and uniform results. As your costs come through you can compare them with the tables, and if you have gone astray it is a very simple matter to make the few changes and thus keep up your tables.

You know that the average estimator or printer is in a rather peculiar frame of mind when he is figuring a job the old way. He is never sure of what the result is going to be, nor the answer. If he goes too high, he loses the job; if too low, he loses money for the house and is likely to be called on the carpet; or if he is a proprietor, in time he might go broke.

With these conflicting emotions, how can any estimator be quite honest with himself? It is asking almost too much of a mere human being. But, if he has prepared scales like those given, and has his "Recipe Book" in good shape, when a job comes up to be figured on he is using the cold-blooded scales which alone tell the truth, and when the job is added up he knows just where he is at. Then, if something comes up later about the cost of the job he can check his estimate against the scales, and has something to back him up. If the house wants to lose money on the job, or wants to do work for nothing, it is all there plain and clear, and it will not be necessary to wait until the job is done to find out where they "came out" on the job, or where the mistake was made.

You may well ask: How about jobs with copying-ink? What extra should be added where numbering-machines run with the form? What about colored ink?

I simply ask your patience. Next month you will be given another set of tables, and still another set the following month, then one more article will close this series.

It would not do to give all the matter and tables in one article, as it might be too confusing.

By no means do the tables and scales given cover the entire possibilities of such scales. They may be easily extended to cover more impressions and more hours of composition if need be. It is simply a matter of extension, but for ordinary use I have found that these scales cover the majority of work.

How about linotype matter, and other things, such as cuts, and extras?

Again I beg of you to wait for the rest of the articles, as they will all be taken care of.

Meantime, just use the tables given here on the classes of work they cover, adopting the hour-costs that fit your condition or which you think are right, and then check them up. Test them out as to actual costs, including composition, make-ready, ink, and also lock-up. Give them every test you possibly can, then write me, in care of THE INLAND PRINTER, and let me know the result.

Make it a practice not to estimate a single job without using the tables on the classes of work they cover, and check

with your cost or time records, then think what a lot of time you have wasted in the past by using the old methods.

Or, if you are one of those wonders who can tell offhand how much it is worth to print a job, make your old guesses, then have some youngster in the shop check you up with the scales and have it out. Both of you might learn something worth while.

THE AD AND THE FICTION STORY.

BY JACK EDWARDS.



NE old but nevertheless good advertising scheme is a series of advertisements woven into a fiction story centered in the locality in which the paper carrying the story circulates. It is natural that people would rather read something with a touch of human interest than a dry, matter-of-fact statement of some advertiser. The story with advertisements is a good way to attract the attention and interest of a paper's readers. But the advertisements appearing in the story should be openly such, if the plan is to be successful, and not the concealed sort that mar the hoped-for effect by creating suspicion on the part of the subscriber.

Not long ago a progressive newspaper in the Middle West ran such a story in its columns. The story was a simple one, requiring little literary ability on the part of the writer. The plot was a conventional one, the characters commonplace. But the story was a success because it dealt with local names and places and so seemed actually to reproduce and exhibit a piece of present-day life in the community.

The story began with the engagement of two young people. The groom-to-be visited a jewelry store to buy the ring, and so the first advertisement appeared in the sketch. The store was named, and the short dialogue that took place between the purchaser of the circlet and one of the clerks presented some forcible arguments in favor of the general reader's patronizing that jewelry house when in quest of anything in its line. From the first store the young man and lady in the story went to a house-furnishing firm. Again, of course, the name of the firm appeared, and once more the ensuing dialogue enumerated some of the outstanding features of the establishment's wares and service. A real-estate man was called on, a taxi was ridden in, a printery was visited and some stationery, ordered and so on to the end, when an automobile was purchased.

The story ran through several issues of the paper, appearing consecutively for about one week. A great many advertisements were secured for the scheme, which were accepted at a nominal rate because of the nature of the plan.

To make the story all the more interesting to the reading public, and of additional value to some of the leading advertisers, the sketch was left unfinished by the original writer, the best manuscript received from any outside contributor to form the final chapter. Arrangements were made with some of the largest firms in the city whereby the winning contributor was to receive from them a certain amount of goods of his own choosing as a reward for his efforts.

Aside from being a good thing for the advertising department of the paper, the running of the story helped the editorial end by supplying for its columns a highly interesting feature. The circulation received a boost also, as many new readers were drawn to the paper by the nature of the story.

The plan is one that might be used with equal profit nearly anywhere. Some member of a paper's editorial staff could be used to plan the story, with the cooperation, of course, of a member of the advertising force. One or both could take the matter up with all prospective buyers of space in their community. And the plan is one that might be used over and over again on the same ground, at intervals, of course.



Copyright, 1919.

GEN. FERDINAND FOCH
SUPREME COMMANDER-IN-CHIEF OF THE
ALLIED FORCES

Reproduced from the original drawing
by R. H. Sommer



NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

Fitting the Newspaper to the Field.

It is probably true that fitting the newspaper to the field is quite as important as any other thing in connection with the success of a paper in any field. The failures are usually due to the inability of the publisher to do this, either from lack of experience or lack of discernment. "Getting in bad" is as easy for a newspaper as for an individual, and only the most careful tact, and watchfulness of everything that goes into a newspaper, is insurance against it. Possibly this applies more to the smaller newspapers than to the larger ones, but it affects all.

We heard a paper read on this subject at an editorial meeting some time ago wherein the author of the paper covered the subject in such splendid style that he was widely quoted by trade and contemporary newspapers generally. One of his opening observations was:

"To fit your paper to the field you first have to be a physician, with the ability to diagnose the case. That is, you must be able to know what the field is. The mistakes and failures are largely traceable to the inability of the man at the helm to do this. When a physician diagnoses incorrectly and attempts to operate for something that does not exist he buries his mistake. But the editor hangs crape over the door and hands the keys over to the sheriff. There are two phases to the question of fitting the paper to the field. The first is from the standpoint of the paper's patrons and the other is from the standpoint of the editor. The patron is the subscriber to the paper. We will take for instance an agricultural community. The agriculturist is not especially interested in what Mrs. Algernon Van Tassel is wearing at the New Year's ball. What he wants to know is what Bill Smith is doing about the cholera that broke out in his herd, or what Mrs. Smith is doing to eradicate the pip among the chickens. Dorothy Dix could not go out to Spodunk and edit a paper, no matter how successful she might be, or how large a salary she might command, in a city."

And from the publisher's standpoint the author argued that he should be independent — independent of base influences or corruptibility, but full of discernment — a hydra-headed being that can see propositions from all sides and weigh them carefully. We have in mind along this line the experiences of two small-town publishers, both in towns of 1,500 people. In one instance the publisher of the weekly paper and proprietor of the job-printing plant uses not only his brains but his energy, and knows no set hours for work. He made last year a comfortable income of \$8,000 from his plant and business. In another town of like size the publisher "got in bad" with his constituents or patrons and was nearly forced out of business, losing his energy and his pep to the extent of refusing to see local business men and to collect his bills.

The logical thing when something is missing in the machinery of a publication is to supply the missing part or change the machine, and the sensible thing for a publisher to do who

sees he is headed wrong is to either adjust his sails to the community breeze or dispose of his proposition as successfully as he can and make a new start elsewhere.

The recent war and the necessary local activities of the average publisher brought all this home to him with more emphasis than can be told in print. We have met publishers who were in despair at the results, and who have offered their papers for sale because they recognize the existence since the war of a prejudice that will last for years unless they can stand and whip it out.

As there are misfits in business and professions, so there are misfits in communities. Taking careful note of the situation, if it seems there is something wrong, and changing in time may save many years of failure. But a field that fits is one of the pleasantest places in the world for the man who fits it.

Standard Advertising Rates.

It will be remembered by our readers that an attempt was made in 1917 to ascertain the cost and about what should be a standard rate for display advertising in county papers generally. This effort was made through the National Editorial Association, and a special committee on the subject reported at the convention held in Minneapolis in July, 1917. So many times the editor of this department is asked by publishers of old papers and proprietors of prospective new papers what they ought to charge for advertising, that we feel the space is well used in reproducing in part the committee's report:

The committee recommended for home-print papers, guaranteeing circulation and rates, the following gross rates per inch, based on circulation.

Up to 800, weeklies, 14 cents; dailies, 12 cents.
Up to 1,200, weeklies, 16 cents; dailies, 13 cents.
Up to 1,600, weeklies, 18 cents; dailies, 14 cents.
Up to 2,000, weeklies, 20 cents; dailies, 15 cents.
Up to 3,000, weeklies, 24 cents; dailies, 18 cents.
Up to 4,000, weeklies, 28 cents; dailies, 21 cents.
Up to 5,000, weeklies, 32 cents; dailies, 24 cents.
Up to 6,000, weeklies, 36 cents; dailies, 27 cents.

The above rates are all gross rates, which the publisher will quote to all inquirers. From the gross rates the agency's commission will be allowed to recognized advertising agencies and an additional commission to his special representative.

Composition, 5 cents an inch, net, extra.

The above papers we designate as Class A papers.

Papers of unguaranteed circulation, both weeklies and dailies, 10 cents.

These papers we designate as Class B papers.

They find some Class A papers so completely dominating their field, or for some reason so especially valuable for foreign advertising, that they are entitled to such increase over the rates recommended for the usual Class A papers as is warranted by the service they are able to give.

These papers are designated as Star A papers. They recommend an absolutely flat rate because (1) it simplifies the placing of advertising; (2) advertisers and their representatives desire it; (3) those papers which have tried the flat rate recommend it.

They further recommend that all papers desiring foreign advertising guarantee their circulation and rates, as it will entitle them to the higher prices of Class A, which this committee proposes to aid them in securing, under plans it has in contemplation.

Confidence in Newspapers.

Every newspaper man in the business any length of time has necessarily been impressed with the fact that much of the material and information that come to him is in a sense confidential. He may print news items and editorials regarding this thing and that, but in a large percentage of cases he leaves out of his report or comment some of the essential features connected with the matter under discussion because of the confidence reposed in him by those concerned or by those who might be injured or peeved by a complete publication.

One writer recently called attention to a remark made by a congressman some years ago when he said that the Government at Washington would be wrecked if newspaper correspondents were to tell all of the secrets they came upon in their work of reporting news from the national capital. And while this confidence is a matter affecting every newspaper man, large and small, it is really one of the pillars of a man's business if he is able to tactfully construe everything that comes to him, and with a fine discrimination of the fitness of things uses that which will be of benefit to his fellow men and avoids that which will cause disaster and harm. A tactful, careful newspaper man will have many confidential friends who will stand by him through thick and thin and who will testify at every opportunity as to his integrity and good moral standing, and this is an asset which every newspaper man should strive to acquire. There is no fine-spun theory in the above remarks. They are suggested by years of contact with the publishing business in the newspaper field, and for the younger generation of editors, especially, we wish again to emphasize these things: Be alert, be thorough, but in news or editorial matter be tactful.

A. E. F. College of Journalism Closed.

Army schools in France taught journalism to 523 American soldiers at the war college established at Beaune, reports Prof. Capt. M. M. Fogg, and were enlisting students for a second twelve weeks' course when orders came to abandon the schools. He reports the names of those of the faculty in this line of soldiers' education, as follows:

Prof. M. M. Fogg (Brown, Harvard), director. Professor of Rhetoric in Charge of the Course in Journalism, University of Nebraska; State director, Division of Four Minute Men, United States Committee on Public Information.

Capt. Archie K. Rupert (University of Indiana), One Hundred and Thirty-seventh Infantry. Assistant director, *Kansas City Star* and *Kansas City Journal*.

First Lieut. George Grimes (University of Nebraska, Ex-'18), Company K, Three Hundred and Fortieth Infantry. Assistant director (returned to United States). *The Lincoln (Neb.) Daily Star*; now *Omaha World-Herald*.

First Lieut. Benjamin A. Boeh, One Hundred and Thirty-seventh Infantry (Washburn College of Law). Supply officer.

Private Waldo Arnold (University of Wisconsin, Course in Journalism), Company H, Fourth Provisional Regiment, American Embarkation Center, Night news editor, the *Milwaukee Journal*.

Prof. Nathaniel W. Barnes (Columbia), assistant professor of Business Administration, University of Chicago School of Commerce and Administration.

First Lieut. Rex J. Ballard (University of Wisconsin, Course in Journalism; Kenyon College); *Findlay (Ohio) Republican*.

Prof. Fred W. Beckman (University of Iowa), professor of agricultural journalism and editor of Experiment Station and Research Bulletins, Iowa State College.

Second Lieut. W. K. Charles (Kansas Agricultural College), Air Service, Corp. Herbert M. Davidson (Columbia School of Journalism), Fourth Corps Artillery Park, *Kansas City Star*.

Private Stewart M. Emery (Williams College), Twenty-ninth Military Police Company. Copyreader and editorial page verse-writer, *New York Herald*.

Capt. Lauren Foreman (Emory College), Quartermaster's Corps, Motor Supply Train #14. City editor, the *Atlanta Constitution*; publicity agent, Southern Railway System.

Capt. Herbert D. Graham (University of Kentucky), Instructor in Journalism, University of Kentucky.

Private Herman J. Mankiewicz (Columbia University), Headquarters Company, Fifth Regiment, United States Marines. City and dramatic staff, *New York Tribune*.

Second Lieut. Louis Mann (Columbia School of Journalism) Company A, Three Hundred and First Machine Gun Battalion. Telegraph editor and editorial writer, the *Manchester (Conn.) Evening Herald*.

Corp. Joseph Pekar (University of Nebraska), Machine Gun Company, Three Hundred and Fiftieth Infantry. Managing editor, the *Ord (Neb.) Journal*.

Corp. Winthrop Williams (University of Pennsylvania), associate city editor, *Philadelphia Evening Ledger*.

Sergt.-Major Guy D. Wilson, Sixth Regiment Marine Corps. Telegraph editor and news editor, *Fort Worth (Texas) Record*.

Observations.

Farm papers quite generally work their subscriptions to cover two or more years, thus saving the eternal expense of renewing their lists every year or two in order to preserve their circulation. County papers seldom have to do that to keep up circulation, but sometimes do it to get circulation. There is a percentage basis to work that sort of thing on, however, that should be regarded by the weekly or daily publisher, and it does not pay to go beyond a certain discount for long-time payments ahead for the local papers, else they mortgage their future receipts and give the subscriber the profits. Figure the interest you are paying, the cost to you of getting new subscribers and collecting from old ones, the use you can make of the money, and how you will pay your bills when the subscription money is not coming in steadily during the year. Most subscription lists of county papers are as stable and certain as a bank; farm paper lists may not be so, and usually are not expected to pay a profit except in the advertising pages, therefore the difference.

The cry is for schools for apprentices — apprentices on the machines and at the case, at the job-presses and cylinders. A prominent county-seat publisher informed us recently that he got plenty of replies from advertisements for editors and front office help, but he could not get one from pressfeeders and good back office men. And on the printers' side, a young married man who has spent years at the printing-trade said: "Why should there be more printers, or why should soldiers return to the printing-trades, when a man can get four or five dollars a day working on the streets or the section and eight to ten dollars as a bricklayer?" The thought is passed along for careful consideration.

Women are more and more coming into the newspaper game. They are usually very apt students of the newspaper business and, either as bookkeepers or editors in the front office, or business solicitors or managers of departments, they are showing better success than a great many men in the profession. We have in mind one capable lady solicitor who is able almost every week to put on, for some outside or neighboring town, a double-page spread in the county-seat newspaper she represents, using the local news of the town or a Chautauqua program or some special feature of that kind as a center for the spread. She has been able week after week to surround such a feature with good healthy-looking and well-paid advertising space for the business men of such small towns. You wouldn't think it might be possible but the right kind of a lady solicitor can make her efforts count where a man would faint and yield.

What can be done to get newspaper men who ought to attend conventions and association meetings to break loose from their dingy offices and study for a day or two once in a while? There is seldom an editorial meeting to which those in attendance can point and say they have received one hundred dollars for ten dollars invested in attending such meetings, because the one hundred dollars does not show up directly and in some tangible form as "greenbacks." But we believe that to the enterprising publisher one hundred dollars comes back in the long run and just as substantially for every ten dollars

invested in such attendance. For instance, we have noticed that immediately after every editorial convention there comes a notable improvement in the make-up and appearance and general tone of newspapers represented at such meetings. Then there are the splendid social results of such meetings to be looked back upon, which make possible future social and business relations that may be greatly valuable and worth

THE AURORA DAILY BEACON-NEWS

AURORA'S TRIBUTE TO HER RETURNING WARRIORS



SOUVENIR EDITION OF THE GREAT WAR

Striking first page from special edition of Aurora (Ill.) *Beacon-News*, one of the best issues of like character we have ever received.

while. But what can we do to get more newspaper men to attend such meetings and get these benefits? While there is life there is hope.

Our attention has been directed to a copy of the weekly edition of the Manchester (England) *Guardian*, an innovation recently launched by the publishers of the daily *Guardian*, running features of more permanent interest from the daily edition, with news of the week, and with liberal editorial comment and world views. The weekly issue will be four columns wide and about the average size of an American five-column paper. In the sixteen pages of the first issue are no advertisements whatever, a fact that would deter any American publisher from launching such an enterprise, but all the pages are full of most interesting world news and comment calculated to be of especial interest to readers all over the world.

Keeping time on the whole newspaper as a job of printing is one of the best ways of discovering leaks or noting profitable features that save time and worry. Not so many extra pages will be run by some papers if they work on the cost basis, nor will display advertising rates be quite so low in some others.

New and peculiar conditions are arising continually in the newspaper and job-printing business. We must all keep studying and planning to meet them. The best way is to talk it over with our closest competitors first, then apply what we can of knowledge gained from larger associations. County organizations are pleasing and profitable. Every community that organizes a Franklin club makes it pay, even if but one meeting is held and if only a few are present.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

W. H. Lortz, Birmingham, Alabama.—The advertisement for the Burger Dry Goods Company is well handled in every respect and we compliment you on its production.

The Rock County Star, Luverne, Minnesota.—This is a wonderful small-town paper, carrying out with excellent results the ideas expressed in this department from time to time. The symmetrical first page make-up, the pyramiding of advertisements on the inside pages, and the consistent use of Cheltenham Bold for advertising display, combine to form a result in which the publisher may take much pride. The only thing remaining to make it ideal is to standardize line borders of four-point thickness and to avoid so large a use of capital display-lines in the advertisements. The first page is reproduced on page 677.

Red Willow County Gazette, McCook, Nebraska.—On the whole the paper is well handled. Make-up of the first and inside pages is such as to make it impossible to suggest improvements. Faults are few, but a quite prominent one is to be found with the drop-line news-headings appearing on the first page, both lines of which in many instances are too short. For the most pleasing appearance the lines of drop-line headings should be four-fifths as long as the column is wide. Four-point rules would be better than the six-point rules used around many of the smaller advertisements, while six-point would be better than the twelve-point around the half-page advertisement for the Indiana Investment Company. Gray-tone borders should not be used around advertisements set in bold-face type.

THE INLAND PRINTER is indebted to Corporal Fred E. Holsby, with the A. E. F. in Siberia, for a copy of *Here and There*, published at Vladivostok by the soldiers of Uncle Sam. The printing would not be considered high class in competition with papers issued under the best of conditions, but, considering the circumstances under which it was doubtless produced, must be considered commendable. Editorially, the paper is very interesting, and it can not but exert a powerful influence on the morale of the men so far from home. The first page is largely devoted to




White space, light-tone display, special borders and illustrations, combined, lift the advertisements found in the special "Home-Coming Edition" of the Aurora (Ill.) *Beacon-News* out of the class of the commonplace—yet some say advertising effectiveness depends on boldness and bizarre effects.

sports events, as the leading article is of a baseball game in which the Americans defeated the Canadians. Another top-column story describes a field-met engaged in by the Canadian Northwest Mounted Police. The organ is published by the Thirty-first Infantry, the complete roster of which appears in the issue received.

NOTABLE among the pictorial special editions produced to commemorate the war is *The Merritt Dispatch*, published at Camp Merritt, New Jersey, under date of May 30. The edition was printed on smooth book-paper, in magazine form, and bound in a specially designed cover printed in red and blue. The page size is 12 by 18 inches, there being four fifteen-column

to the page. Probably the most commendable feature of its mechanical production is the presswork, the large number of big half-tones being faultlessly printed, especially considering that an enameled stock was not used. Advertisements are exceptionally well arranged and displayed. Editionally, the issue recounts the activities at the camp during the period of the war, the illustrations being of scenes about the camp and portraits of men and women active in the affairs of the camp life since its inauguration in 1917. Soldiers should find it a most interesting souvenir.


Cumberland Evening Times, Cumberland, Maryland.—Much praise is due for the general excellence of this daily newspaper. Presswork, ordinarily poor on small-town daily papers, is comparable with the best of metropolitan publications. The large number of display advertisements are well handled,



—a mighty debt to you who helped buy us the priceless treasure of world freedom.

Peace

AURORA MOTOR COMPANY



Peace, your gift to a warring world, bought at a price.

Peace, with its safety for women and little children.

Peace, with its binding and healing of the wounds which war has made.

Peace, with its order of things in which right and justice shall prevail.

May its richest benefits be showered on you and yours.

A. C. Berthold Co.
Denver Place Garage

WHAT MAKES A HERO?

Aurora knows—she has produced three thousand of them. She took you men of spirit and high patriotism; added the backing of fathers who thought the country was worth dying for—the prayers of mothers who put honor above life, the support of a city which counted its sons dear, but liberty dearer. And lo, heroes were made. All honored them.

I. N. BENTON

Three additional interesting and effective advertisements from the Aurora (III) *Beacon-News*.

most of them being effectively displayed and neatly arranged. We would prefer to see plain line borders used, as some of the linotype borders are a little "fussy" and of a character that makes them highly attractive, often at the expense of the type. Where plain rules are used for borders they are sometimes too prominent, six-point rules surrounding comparatively small advertisements, in which case the effect is the same as when the "spotty" borders are used, for these, too, dominate the advertisements. While it is true that a border may often lend distinction to an advertisement, more often than otherwise it does not—even when it was intended that it should—for when everything is different, by degrees as it were, there can be no effective contrast, hence no distinction.

The County Review, Riverhead, New York.—First page make-up of your August 8 issue is interesting and attractive. We can commend the work of the editorial department also, but something needs to be done in the pressroom if the copy sent us is representative of the issue as a whole and other issues, for presswork is very poor indeed. The folder attachment was not working right, as the paper is not properly trimmed. Advertisements are of average quality only, are rather weak in display as a rule, and do not always indicate good judgment in type use. We note one advertisement, a half-page real estate display, in which the body-matter is set in large Cheltenham Bold while the headings are set in Caslon Old Style, hardly large enough for adequate emphasis if set in bold-face and if the body-matter were in light-face, which is the logical order. Borders are joined badly in several instances. In the half-page above mentioned the border rule has slipped a pic, leaving a gap at the top and extending that distance below the advertisement.

Roxville Star-Farmer, Renville, Minnesota.—Good presswork is the outstanding feature of the copy of your paper sent us, although composition of advertisements must be considered excellent, especially in so far as display and arrangement are concerned. The borders are a little "fussy," although the lighter toned machine borders could not be considered altogether unsatisfactory. The twelve-point geometric square border used quite frequently is too strong in tone and of too pronounced a character to be used effectively, at least on small-space advertisements, as its strength detracts from the type enclosed within it. By far the best practice in the use of borders is to employ plain rule borders exclusively, perhaps suiting the thickness of the rules to the size of the advertisement. Four-point is a very good size for advertisements up to a half-page, beyond which six-point might be used, whether to advantage or not being a question. At any rate we believe the improvement in the paper as a whole resulting from the use of standardized border outweighs any possible distinction that different borders may give advertisements. When there is too great variety, contrast, hence emphasis, is lost. One advertisement with a different border than the rest, which have the same border, will have distinction and will stand out, but when there are many advertisements and each has a different sort of border there can be no effective distinction.

The Aurora Daily Beacon-News, Aurora, Illinois.—Your "Home-Coming Edition" is a handsome one, besides being very interesting. Advertisements, practically all of which are set in Caslon Old Style, demonstrate that bold-face types are not nearly so essential for effective display as many imagine, judging from the all but general use of bold letters for that purpose in newspapers. If the compositor is on to his job and recognizes the possibilities of white space and arrangement in obtaining advertising effectiveness he can get up advertisements with light-face type that are not only as strong in display, all things considered, as bold-face treatments, but which are more pleasing to the eye as well, and a pleasing appearance in itself is highly attractive. It is a serious error for any one to assume that



Life Insurance!—That is what you men have given to the world. Life with freedom insured—Life with thought to stand up straight and be a man—Life with justice and the square deal for all humanity. Your reward, the price, ours is the benefit.

UNITED STATES NATIONAL LIFE INSURANCE COMPANY
OF NEW YORK
HARTZ & CO. GENERAL AGENTS



Men of the greatest and the last of glory.

You have gone down into the hell of battle for a noble cause, carrying the flag of our Republic upon your shoulders. You have been there in the front ranks, you have seen the blood of our brave boys, you have seen the death of our noblest sons. You have seen the glory of our brave boys, you have seen the death of our noblest sons. You have seen the glory of our brave boys, you have seen the death of our noblest sons.

THE OLD SECOND NATIONAL BANK
OF NEW YORK



Patriots—All

Not many men have fought for their country and lived to see the day when they could see the flag waving over the land they loved. Not many men have fought for their country and lived to see the day when they could see the flag waving over the land they loved.

Hartz's Drug Store

These four advertisements were four columns by ten inches deep in the special edition of the Aurora (III) *Beacon-News*. It was a pleasure indeed to look over page after page of advertisements such as these, for the most part set in that versatile type, Caslon.

strength of display depends on boldness of type treatment, and we are reproducing several of the advertisements from this paper to demonstrate that fact—that is, as far as a small reproduction can—for it must be recognized that a bold treatment has an advantage in a great reduction, such as we are forced to employ here, that it does not have in the full-size page of a newspaper. The large number of syndicated illustration plates added materially to the effectiveness of the advertisements. The first page, herewith reproduced, is representative of the character of those illustrations. We see no opportunities for improvement in any feature of the production of this remarkable edition.

Dowagiac Daily News, Dowagiac, Michigan.—While the first page make-up of all copies sent us is interesting, and while make-up is good

from the standpoint of balance, considering the large number of big headlines employed, we feel that in some issues at least there are too many large headlines, even for a daily newspaper. While numerous large headlines make a paper appear interesting, they also make it disconcerting to the readers, who, following one story, are continually being attracted and disconcerted by large headings over other items. When such large headings are employed over items of average importance it puts the editor or make-up man at a disadvantage to give an item of exceptional importance the emphasis it deserves. Presswork is especially good, and the advertisements throughout the paper evidence intelligence in their display and arrangement. While in a large display, where there are a number of points deserving prominence, it may be necessary to resort to change of style of type in a line or two to secure adequate emphasis, in ordinary advertisements it is a mistake to change the style of display-type. We note several advertisements where the only display of consequence is the headings and the signatures, and yet the headings are set in Cheltenham Bold, perhaps, and the signatures in John Hancock (bold) of approximately the same size. There is no advantage in emphasis to be gained by such a change; in fact, the uninviting appearance created weakens the force of attraction, as, all arguments to the contrary, the average person has such a sense of the fitness of things that he likes best those things which are consistent and pleasing through harmony.

The Wolf Point Herald, Wolf Point, Montana.—We compliment you on the general excellence of your paper. Presswork is very good indeed, though on one of the issues sent us there was a little too much ink, with scarcely enough impression. Advertisements are well arranged and displayed, but an improvement would result in the appearance of the paper if the pyramid form of make-up were adhered to. Briefly, the pyramid

perhaps, and then passed over. If the reader is allowed to read the news first, and without distraction afforded by the presence of clamorous advertisements which may stand in his way, he is in the proper frame of mind to take up the advertisements and give them concentrated attention. He is allowed to do this when the pyramid make-up is followed. You may "club" people into doing some things, but hardly into reading an advertisement. They must be approached more diplomatically.

The Milaca Tribune, Milaca, Minnesota.—Your paper for August 7 is one of the most attractive from all standpoints that we have seen for some time. First page make-up is admirable, there being a sufficient number of headings, nicely graded in relation to the length and importance of the items over which they are placed. The headings are also attractively arranged on the page. The larger headings are symmetrically arranged, which is about all that can be expected under ordinary conditions. Furthermore, the influence of the smaller heads is not strong enough to throw a page out of balance when the larger ones are well placed. The page is

THE MILACA TRIBUNE



Large number of headings well placed. The variety secured is commendable, especially in view of the harmony existing between them.

reproduced. Advertisements are well arranged, and, for the most part, effectively displayed. One fault noticeable in several of them is that the signatures are larger than the headings, which is the reverse of what should be the case. The largest line, the boldest display, should be at or near the top of an advertisement, not only because balance will then be secure, but, furthermore, in order that the words most likely to attract and interest readers will appear at the start rather than at the finish. It is as natural for one to read from top to bottom as it is to read from left to right, and, of course, to be logical, display must be arranged with that end in view. A pleasing feature is the almost general use of one style of type for display, Cheltenham Bold, an excellent type for the purpose, if bold type is considered desirable. Improvement would result, however, if you employed only the regular instead of the extended, condensed and regular shapes. When an extended and a regular form are used together, even though of the same family, the effect is bad because of the wide difference in shape. The advantages of condensed and extended shapes of letters in display are largely imaginary. The regular shape will adequately answer all display purposes, a fact which you will find demonstrated by reference to the advertising appearing in the leading national magazines, such as the *Saturday Evening Post*, *Ladies' Home Journal*, etc. The idea that by using a condensed letter one gets a larger size is a fallacy. True, the height of the condensed letters is greater, but the width is narrower and the letters as a whole are smaller than those of one size smaller of regular proportions. In other words, twenty-four point Cheltenham Bold Condensed can not be considered larger than eighteen point Cheltenham Bold of regular shape, if it is as large. In one advertisement we note that the heading is set in a light-face italic while the subordinate matter is in Cheltenham Bold, the effect of which is inconsistent. In this same advertisement we note that you have used colons and hyphens at the ends of a short line, presumably to make it longer—but they do not accomplish that purpose, the points being too small in relation to the size of the letters.

THE ROCK COUNTY STAR



Interesting, well-balanced first page of Minnesota small-town newspaper.

make-up involves grouping all the advertisements of a page in the lower right-hand corner, the largest being in the corner and the smaller displays around it. This forces the reading-matter toward the upper left-hand corner of the page, where it is most convenient for the reader. When advertisements are scattered over a page there is danger, if there be a large number of them, of cutting up the reading-matter into small patches, which makes it difficult for the reader to follow it with satisfaction. Some may argue that advertisements will not be read unless they are placed adjacent to reading-matter, but that idea does not coincide with human nature. It must be admitted that a reader's first consideration is the news, else he would not take and pay for the newspaper. That granted, it must be further admitted that he wants and will take up the reading-matter first, and that any advertisement that stands in his way will be given a hasty glance,



Party of National Editorial Association on "Victory" Tour of Pacific Northwest.

THE "VICTORY" TOUR OF THE NATIONAL EDITORIAL ASSOCIATION.

BY HARRY HILLMAN.



It was called the "Victory Tour," and a victory tour it was indeed. Undoubtedly no other organization or body of any character has been received, welcomed and entertained more royally, or with more genuine, whole-hearted enthusiasm than the thirty-fourth annual gathering of the National Editorial Association. This year the convention of the organization was of an international character. It was of greater significance, probably, than any of the preceding gatherings, for there can be no doubt but that it has done much toward cementing the bonds of friendship between the two countries, Canada and the United States.

The delegates and guests from the East and South assembled at Chicago on Saturday, July 26, where they were entertained at a dinner at the Morrison Hotel. Leaving Chicago in the evening they journeyed to Minneapolis, where the party was augmented by others from the West, and at this point they were entertained at a dinner in the West Hotel. From Minneapolis the party, over two hundred strong, and representing thirty-eight States, moved on to Winnipeg, where it was still further increased in size, and where the "Victory Tour" actually started. After two days of entertainment as the guests of the various civic and commercial bodies of Winnipeg, during which they were shown the wonders and possibilities in and surrounding that thriving city, the members of the party started on their trip to the Western coast. Stops were made at Portage la Prairie, Dauphin, Saskatoon, Prince Albert, North Battleford, Wainwright, Edmonton, Jasper, Lucerne, Kamloops, Boston Bar and Vancouver. Thus the trip extended through the Provinces of Manitoba, Saskatchewan, Alberta and into British Columbia, and the party was given every opportunity to view the wonders of Western Canada—its fertile grain-fields, boundless grazing-land, wonderful mountain scenery and its valleys, now at a high stage of development and still offering unlimited possibilities for the future.

From Vancouver a trip was made by boat to Seattle, then to Portland, where the first business sessions of the convention were held. After these meetings, trips were made to various points of interest in and around the city.

The first session at Portland was opened with music by the Mendelssohn Quartet, then after the invocation by Rev. Francis B. Short the delegates settled down to business and to listen to addresses—rather hard work after all the entertainment and speechmaking that had preceded. Guy U. Hardy, presi-

dent of the association, summed up the work of the past year and made recommendations for increasing the effectiveness of the work for the coming year. Among these was the employment of an executive field secretary, to devote his entire time to carrying on and extending the activities of the organization, the expense to be taken care of, in part, through sustaining memberships.

An eloquent and forceful address on "Our Calling" was delivered by B. F. Irvine, editor of the *Oregon Journal*. Outlining the duty of American newspapers in the world crisis through which we are passing, Mr. Irvine made a strong plea for the continuance of high ideals in newspaper publishing.

"The Community Evener" was the subject handled by George W. Marble, publisher of the *Tribune-Monitor*, Fort Scott, Kansas. An address on "The Rainbow's End for the Newspaper Publisher," by Harry Hillman, editor of *THE INLAND PRINTER*, closed the morning session.

Edgar B. Piper, editor of the *Oregonian*, Portland, opened the afternoon session, speaking on "Somewhere Near the War" and reviewing his tour as a member of the party of American newspaper men which visited Europe during the war. Harvey Ingram, editor of *The Register*, Des Moines, Iowa, followed with a stirring talk on "The Larger Outlook," emphasizing the tremendous opportunity and responsibility which confront the newspaper publishers in spreading the doctrine of international good will in the era that is to come.

Following the adjournment of the afternoon session, the party boarded interurban cars for Oregon City, where a monument was unveiled to commemorate the establishment of the *Oregon Spectator*, the first newspaper west of the Rocky Mountains. George H. Hines, curator and assistant secretary of the Oregon Historical Society, to whom credit is due for the placing of the monument, set forth briefly the history of the paper in the following words:

The unveiling of a monument to mark the site in this city where the first newspaper in American territory west of the Rocky Mountains was issued on February 5, 1846, seventy-three years and seven months ago, is an interesting feature of the joint meetings of the State and national editorial associations of the past two days in Portland.

At the time the *Oregon Spectator* was started the difficulties confronting such an enterprise were very great. Oregon City had a population of possibly five hundred. The total population in the "Oregon Country" at that time—meaning all the area within the present States of Oregon, Washington, Idaho and those parts of Montana and Wyoming west of the summit of the Rocky Mountains—did not exceed 2,000. The total voting population on June 3, 1845, was 504. Yet the citizens in and around Oregon City determined to have a newspaper. A subscription paper was prepared and circulated, and pledges at \$10 a share, amounting to approximately \$1,200, were secured. That was forwarded to New York and a hand-press, type and a paper supply were secured. John Fleming, a printer from Ohio, who had arrived in 1844, was arranged with to do the typesetting. The size of the paper was 18½ by 14 inches, with four pages of four columns each, issued



Snapped at Edmonton, in the Province of Alberta, Canada, August 2.

semimonthly, at \$5 a year. Time does not permit going into further details. Suffice it to say the paper had a fruitful as well as a feverish existence until March, 1854, having been edited by seven different persons and its mechanical work performed by nine different printers. The salary of the first editor, W. G. T. Vault, was \$300 a year. His services were dispensed with at the end of two months. Then he gave his entire attention to his law practice.

Pardon me for making a personal reference, but an unusual experience prompts me to do so. Out of the twenty-two persons whose names appear upon the tablet, I have had a personal acquaintance with thirteen, the first among them being T. F. McElroy, who as master of the first Masonic lodge north of the Columbia River, officiated at the funeral of a brother Mason, James McAllister, a neighbor of my father's family, who was killed by Indians on October 28, 1855, at the beginning of the Yakima Indian war in Oregon and Washington, which lasted a year. Acquaintance with Goudy began soon after that as he was a captain of volunteers in the Indian war alluded to, and with the others later on, beginning in 1864, chiefly through my connection with the printing business and general newspaper work. Both men became prominent in public affairs in the early days of Washington Territory.

Other members of the *Spectator* family achieved a good degree of distinction, notably James W. Nesmith, as soldier, United States senator and congressman; George L. Curry, as secretary of the Territory and the last territorial governor; Aaron E. Wait, as a lawyer and circuit judge; D. J. Schuebel, as a newspaper man at Ellensburg, eastern Washington.

My association with the men mentioned, together with a growing consciousness of the importance of memorials to perpetuate the beginning of varied enterprises, led me to make a thorough investigation in locating the site where this pioneer paper was printed, and this spot was noted more than thirty years ago as the proper one. Further, it was corroborated by a number of persons who had been original subscribers of the *Spectator*, among them the late Hiram Straight, Sidney W. Moss, Melochren Crawford, F. K. Matthieu and W. Carey Johnson, and confirmed by W. L. Adams, who bought the plant of the *Spectator* in April, 1855, and issued the first number of the *Oregon Argus*, and also by his foreman, D. W. Craig.

A number of plans for securing a tablet or marker for this place occurred to me, but none were practical at the time, because an old wooden building stood here. Hence the matter was left in abeyance until about eighteen months ago, when W. P. Hawley was spoken to about it. He listened to my plans very attentively, and told me to work out a plan and submit it. No definite time was set. In April of this year, learning that the National Editorial Association was planning to make a coast-wide trip in August, it occurred to me that if the contemplated memorial tablet could be arranged for and put in place as a part of the program of the National Editorial Association and the Oregon State Editorial Association, it would be well to begin preparation at once. The matter was placed before Mr. Hawley, and he authorized me to proceed at once along the line suggested.

And, now, here the tablet is, owing to the public spirit of Mr. Hawley, and it is a memorial in connection with the beginning of newspaper

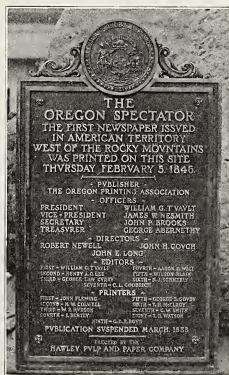
life on the Pacific coast that is certain to be far-reaching in its influence in molding public opinion regarding all matters relating to the activities of the complex life of our beloved country.

Other short addresses were made by Mrs. Eva Emery Dye, author of "McLoughlin and Old Oregon" and other works; W. P. Hawley, president of the Hawley Pulp & Paper Company, who donated the monument; Mrs. Jennie Barlow Harding, Past Regent of Susannah Lee Barlow Chapter, Daughters of the American Revolution, and Edward Albright, vice-president of the association. The monument was unveiled by Mrs. Guy U. Hardy, and Aaron Wait, grandson of the fourth editor of the *Oregon Spectator*.

It is interesting to note that the spot where the first paper on the Pacific coast was established is now surrounded by the buildings of the Hawley Pulp & Paper Company.

Returning to Portland, the editors and their guests were taken for an automobile ride over the Columbia River highways, then boarded a special train for a trip to more of the scenic wonders of the Northwest. The first of these was that magnificent spectacle, Crater Lake, where the editors exhausted their stock of adjectives in trying to describe its beauty. Then came Mount Rainier, which still further taxed the vocabularies of the word artists, and set them digging for words to express their appreciation of the wonders of nature.

Seattle was the next stopping place, and here most of the party again stopped long enough for two business sessions, both being held in the rooms of the Seattle Press Club. Following the opening ceremonies, an address was delivered by J. E. Gratke, editor of *The Evening Budget*, Astoria, Oregon, on "The Relation Between the Country Newspaper and the City Press." George E. Hosmer, chairman of the Legislative Committee, submitted the report of his committee and launched out into a stirring appeal for support of President Hardy's recommendations for an executive board with an efficient field secretary, maintaining offices at Washington, D. C., for the purpose of looking after matters affecting the newspaper fraternity. Mr. Hosmer showed clearly how the work done by his committee has effected the saving of an immense sum of money for the newspaper publishers at very small cost to



them. This exemplifies the benefit derived from united action through an organization such as the National Editorial Association.

Other addresses delivered were: "Bolshevism," by Hon. Ole Hanson, Mayor of Seattle; "The Making of Public Opinion," by Dr. Henry Suzzalo, president of the University of Washington, and "Vocational Training in the Army," by Col. P. J. Hennessey, U. S. A.

A feature of the visit to Seattle that will long be remembered was the launching of the new 9,600-ton steamship, "Editor," in honor of the National Editorial Association. The United States Shipping Board consented to change the name originally selected, and the ship will sail under the proud title, "Editor," in honor of the newspaper fraternity of the nation. The association was further honored in the selection of Mrs. Guy U. Hardy, the wife of President Hardy, as sponsor.

More entertainment was in store for the party after this event, including a tour of inspection over the port of Seattle terminals and through the Lake Washington canal locks, one of the greatest engineering achievements in the United States. A trip to the navy-yard city, Bremerton, concluded the stay at Seattle, and the members of the party again packed their baggage to move on to Victoria, British Columbia, for some more business sessions and additional sightseeing.

As this is being written at Seattle, just before the move to Victoria, and the time of closing this issue of THE INLAND PRINTER is drawing near, a report of the closing days of the journey can not be included at this time. Suffice it to say that from Victoria the editorial pilgrimage will go on to Vancouver, where it will start on its return trip eastward across Canada by the southern route. Stops will be made at many places of extreme interest, including Sicamous, Revelstoke, Field, Lake Louise, Banff, Red Deer, Calgary, Lethbridge, Medicine Hat, Swift Current, Moose Jaw, Regina, Brandon, on to Winnipeg, where the "Victory Tour" will end and the party disperse.

To give a complete report of the tour would fill pages, and we regret that this is not possible here. We must be content to give merely this rough sketch. Not only has the trip been of immense benefit to the editors personally, but their many readers have been able to share the pleasure with them, as pens and typewriters have been busy constantly, sending broadcast stories of the wonders, the magnitude, the beauty and vast possibilities for the future to be found in the great Northwest. Thus the "Victory Tour" proved to be an education for the editors and for the readers of their papers as well, and again demonstrates the great importance of the newspaper as an educational factor.

ENGLISH ONE HUNDRED YEARS AGO.

BY STEPHEN H. BORGAN.

"Walker's Dictionary and Expositor of the English Language" is in my library. It is the first American edition and was printed in Philadelphia in 1803, so it gives one some idea of our language one hundred years ago.

If John Walker were compiling his dictionary today it can be safely assumed that our own F. Horace Teall would never be invited to assist him, for the dictionary holds plentiful evidence that old Walker and Mr. Teall could not live peacefully one day under the same roof.

Walker started to reform the "English as she was spoke" in his time, therefore he gave most attention to correcting the mistakes that had crept into pronunciation. Of this last word he said: "Pronunciation; pro-nun-she-a-shun. There are few words more frequently mispronounced than this one." He was particularly hard on those who pronounce this word as if the third syllable was like the noun "sea."

It would be possible to write a paragraph, using words and their definitions as approved by Walker, and the whole would

not be understood by English readers today. Here are a few of his definitions: Advertisement — notice of anything published in a paper of intelligence; to blaze — to publish; a blazer — a publisher; chirurgy — surgery; composition — the act of bringing simple ideas into complication; dithyrambic — any poem written with wildness; education — formation of manners in youth; gazetteer — a writer of news; magazine — of late this word has signified a miscellaneous pamphlet; pamphleteer — a scribbler of small books; poet — an inventor; ptisan — a medical drink made of barley, decocted with raisins and liquorice. (This sounds like a prohibited drink at present.) Scavenger — a petty magistrate. A steak was a collop; a writer was a chirographer and a museum was a repository of learned curiosities. One wonders if "Walker's Dictionary" could not be termed a museum. Think of calling a magistrate a scavenger or inventor Edison a poet. If a composition were the bringing of simple ideas into complication, what would happen if the ideas were not simple? Possibly it would be a "dithyrambic" "written with wildness." A writer to use much of Walker's English today would not only get himself disliked, but find himself sued for libel.

MUSINGS OF AN OLD-TIME PRINTER.

BY EDWARD D. BERRY.

Ah recollect, 'way back in eighty-fo',
Th' things we used t' do t' make a string.
'Twas "d'is," 'all day
An' p'ap away

All night, 't' make ouah dollah-ninety-fo'.

But mebbe luck in mahket phat 'd bring
Anothah dollah ramblin' long th' way.
Then sure as shootin'
There'd be highfalutin'
Jinks, an' no idee o' work th' followin' day.

Them days is gone — no mo' th' call o' "Time"
Ah'll heah, like music t' my eah.
Yep, Thirty's on th' hook;
Them days is like a book
That's out o' print — anothah day is heah.

Ah'm gettin' old — this palsied hand o' mine,
That wuz so tireless, nevah mo' will hold
A single-column stick.
Ah guess Ah've tumbled mah trick
An' passed th' buck — Ah sho' am gettin' old.

Ah stan' an' look in wondah while them boys,
With dancin' fingahs, pound a lot o' keys,
A-settin' up a string
O' type that ought t' bring
T' them a life o' plutocratic ease.

But shucks! They ain't a-settin' type at all!
They're punchin' holes in paper; they ring a bell.
Let loose a lot o' air,
An' sit there in a chair
With a cushion on it, an' think they're raisin' hell!

But when that caster feller starts the wheel
On his machine you'd ought ter see 'er go!
Th' type comes runnin' out
Like water from a spout —
With double price an' single in a row!

Ah reckon Ah'm gettin' old! Who'd evah thought
Ah'd live t' see th' day when they could set
A table jes' as fast
As news! Ah never passed
If Ah had a pair — but this heah hand don't bet!

The good o' days have sho'ly passed away
An' printin' as Ah knew it ain't no mo';
But Ah live in recollection
An' mou'n th' sad deflection
Of how we use t' print, back in eighty-fo'.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Frederick G. August With Berger & Wirth.

Frederick G. August, who has been associated for the past fifteen years with the Sinclair & Valentine Company, New York city, and who is well known to the users of printing-ink in the eastern section of the country, has severed his connection with that company and has purchased an interest in Berger & Wirth, Incorporated, of which company he has been made secretary. He assumed his duties with the latter concern on July 15.

Edward V. Murphy.

Edward V. Murphy, one of the oldest directors of the Mergenthaler Linotype Company, died July 16, 1919, at the age of seventy-six years. Mr. Murphy was on the way to his summer home at Keswick on Lake Simcoe, in Ontario, Canada, when he became so ill that he was taken from the train and to the Homeopathic Hospital in Albany, where the end came.

Edward V. Murphy was born in Philadelphia, February 15, 1843. He went to Washington in 1866 and joined his brothers, Dennis F. and James J., who had won excellent reputations as reporters for the Senate, and he had a similar post with that body for fifty-nine years.

In addition to his service as director with the Mergenthaler Linotype Company, Mr. Murphy was vice-president of the National Typographic Company, and a director in the Riggs National Bank of Washington, District of Columbia. Only recently he retired as a director of the Columbia Graphophone Company.

Something Decidedly New in Printing-Plates.

What bids fair to prove the most remarkable development in the printing industry since the introduction of the typesetting and typesetting machines is the production of what, for all practical purposes, is an indestructible, non-wearing printing-plate. This new plate is known by the trade name Duraplate, deriving its name from the fact that it is durable and can not easily be worn out. It is being manufactured by the Duraplate Company, 420 Sansome street, Philadelphia, Pennsylvania.

The Duraplate is a phenolic condensation product, a hard, infusible substance, somewhat similar in appearance to a talking-machine record. Durability, however, is not the only advantage claimed for this new

printing-plate, for a comparison shows it to weigh seventy-five per cent less than an electrolyte of the same size.

This fact, combined with the indestructible feature, makes Duraplates ideal for advertising purposes. It has been stated by the maker that the saving in postage for mailing a Duraplate will often pay for the plate itself, whereas the immunity from damage while in transit not only saves the shipper from all responsibility and worry but also means a material saving in material used and time spent in packing. If desired, an unblocked Duraplate may be enclosed in an envelope and mailed first-class, like an ordinary letter, at trifling expense. An original may be mailed to a publication the same as a stereo-

type matrix. The Duraplate from which the advertisement herewith was printed was mailed to THE INLAND PRINTER in that way.

Furthermore, Duraplates are infusible, and having every detail of an electrolyte or original plate may be stereotyped or electrolytically in the usual manner and without extra care being exercised. Duplicates of half-tone originals of the finest screen and detail have been made by this new process and the result compares favorably with the finest lead-molded electrolytes.

On long runs, Duraplates have proved to be worthy of the name, tests, we are told, showing that they will outwear the hardest nickel-steel electrolyte. Tests made by a scleroscope show the relative hardness and resiliency of various metals to be as follows:

Duraplate	.....00
Hardened tool steel (for gages)	75*
Hardened tool steel (cutting edge)	.....65†
Cold-drawn steel	.....42
Cast iron	.....35
Electrotype	.....12
Stereotype	.....10

*Too brittle for a cutting edge.

†A cutting edge beyond this hardness becomes too brittle.

Duraplates being so hard, it is necessary to use special tools in finishing and trimming. In routing and finishing, for instance, the use of an abrasive has proved the fastest and best method.

A further advantage is found in the fact that Duraplates have little or no affinity for ink, the ink being practically cleaned off at each impression. This, we are informed, means that every impression will be sharp and clear and that the disagreeable feature of plates filling up and printing a slur is eliminated.

At present the new company is confining its efforts to advertising work for newspapers and periodicals. The reason for this is that although the plates are being produced in a commercial way, development work is going on all the time and the officials have numerous improvements in half-tone printing that they expect to bring forth when orders are accepted for plates for high-grade half-tone and color printing.

The well-known firms, the Royal Electrotype Company and the Stokes & Smith Company, press manufacturers, both of Philadelphia, are behind the new concern, which gives every promise of a bright future. The Condensate Company, Bloomfield, New Jersey, is also interested in the Duraplate organization and supplies the raw material.



You Will Like This Collar

It's cotton, it's stiff, but it is not starched. Doesn't have to go to the laundry. No ironing. Just a little water, a wash cloth, some soap and two minutes' time. It's a

CHALLENGE CLEANABLE COLLAR

On your neck, no one can tell it from the average cotton collar. Here's the difference: The cotton collar you now wear is stiffened with starch. Ours is stiffened by a process that makes it impervious to water. It doesn't wilt when wet. Perspiration doesn't touch it. Yet it's pliable and comfortable.

Costs about \$15.00 a year for ordinary cotton collars and laundering. \$2.00 worth of our cotton collars will last a year. Saving—\$13.00. Isn't it worth considering?

Printed from a Duraplate, the Latest Thing
in Printing-Plates.

Marketing Municipal Bonds Among Printers.

The wide interest in bonds, stimulated by the recent Liberty Loan campaigns and the income tax laws, manifested at this time by printers and business men generally, prompts us to provide our readers with information on the subject of municipal bonds. The Union Trust Company, Chicago, which is finding an active market for its various issues of municipals among printers, has supplied *THE INLAND PRINTER* with the following interesting advice for the benefit of its readers:

"Municipal bonds, as we generally understand them, are the obligations of cities, counties, districts and other special municipalities and are issued to provide funds for court-houses, schools, parks and other public improvements. They are issued under the provisions of law existing in the State where the community is located and are usually approved by a majority of the voters at an election. The principal and interest of these bonds are paid by a tax on all the property within the municipality, and for this reason municipal bonds have

beneficial to the people within that district. The principal and interest of these bonds are paid by a tax levied only on the property within this district. Bonds of this kind have been issued largely in the rural communities, where a group of farmers would form a district for the building of levees or drainage ditches to reclaim or protect certain lands in their particular community. These districts are formed under certain legal restrictions and the taxes are usually collected by the county officials in the same way as the regular county taxes.

"In drafting the income tax laws, which went into effect in 1913, the federal authorities made the income from municipal bonds exempt from all federal income tax. The purpose of this was to make it possible for municipalities to borrow money at a low rate and, consequently, to encourage municipal improvements. The effect of this has been to create a broad demand for these bonds among corporations, firms and investors who formerly invested their funds in corporation bonds and other securities bearing a higher rate of interest. It is interesting to note that the bonds of some of our larger cities are selling to yield about four and one-half

The Sarco Company of New Jersey.

A record for progressiveness has been accomplished in the incorporation of the company now bearing the above name. In 1911 the Stenography & Reporting Company was organized by Miss Anna E. Robinson, now Mrs. Thomas B. Usher, and Miss Mattie E. Stevenson, now Mrs. Frederic R. Brace, and the business occupied one small room in the American Mechanic Building, Trenton, New Jersey. The business increased rapidly and made necessary the addition of a printing department, so in 1913 the Modern Print Shop was incorporated as an adjunct, with Marvin A. Riley as president. The advertising methods employed by Mr. Riley soon forced the company into more commodious quarters in order to handle the volume of work, which kept constantly increasing. Therefore, in 1915, the two companies purchased a building and added a stationery store to their activities. This expansion caused a rapid development in the printing end of the business, and also an extension into engraving, die-stamping, etc., and has culminated in the recent purchase of the Horace E. Fine Company, which for twenty-eight years has enjoyed constantly increasing success in engraving and allied lines.

The company now announces the consolidation of the three firms, and incorporation for \$125,000 under the name of The Sarco Company of New Jersey, and that it will engage in the stationery business, printing, engraving, die-making, stamp and stencil making, advertising, law reporting, public stenography, typewriting, multigraphing, addressing and mailing.

Handsome Structure to Be Built by Buckley, Dement & Co.

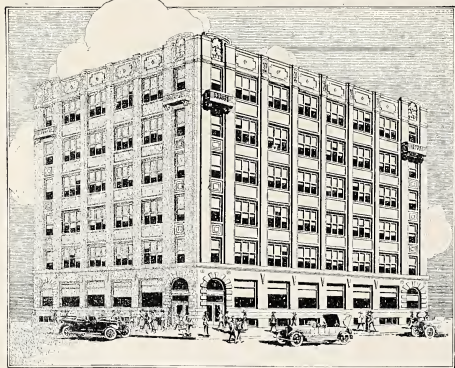
One of the recent significant transactions in Chicago printing circles was the purchase by Buckley, Dement & Co., the well-known direct advertising firm, from Joseph Downey, of the northwest corner of Jackson boulevard and Throop street. The lot is 100 by 120 feet in size and will be improved with a modern six-story and basement concrete and steel building. The entire transaction, it is stated, will represent an investment of approximately \$370,000.

The architect is now making plans for this structure and the work of construction will begin as soon as possible.

Buckley, Dement & Co. are now located at 632 Sherman street, where they occupy two floors in *THE INLAND PRINTER* building, with an annex mailing department occupying another entire floor at 504 Sherman street.

The firm is one of the largest and best known advertising printers and mailers, specializing in "Direct-by-Mail" campaigns. The company employs about three hundred and fifty people.

One of the officials of Buckley, Dement & Co. recently made the statement that the near-by West Side was selected in anticipation of the new postoffice being located there. "As we handle large mail campaigns," he said, "it is important that we be in close proximity to the postoffice, and our new location will provide this, being within five or ten minutes' haul for our mailings of approximately two hundred thousand pieces daily."



Large and Attractive Building to Be Erected by Rapidly Growing Direct Mail Firm of Buckley, Dement & Co., Near New Postoffice Site, Chicago.

always been considered the safest form of investment next to the obligations of the Government.

"The bonds of States, while sometimes considered as municipal bonds, do not properly come under this classification, for the reason that a State is a sovereign body and its obligations are not in the same legal position as those of a subordinate municipality.

"A comparatively recent form of municipal bond is the district bond. The purpose of this issue is to provide funds for improvements such as schools, drainage, etc., and a special district may be formed in a part of a county or State where the improvement is

per cent, whereas the Liberty and Victory bond issues may be purchased to yield as high as four and three-quarters per cent. This, of course, is because the municipal bonds are exempt from all taxation, whereas the government obligations are exempt only to a limited amount.

"In spite of a large increase in the amount of municipal bonds issued this year over last, the market prices of municipal bonds have steadily increased in value and are now selling to yield from one-quarter to three-quarters of one per cent less than they did in 1918. This condition is directly attributable to the income tax exemption law on municipal bonds referred to above."

The Seybold Machine Company Enlarges Dayton Plant.

Construction has commenced on a large addition to the plant of The Seybold Machine Company of Dayton, Ohio. The contract calls for a large addition to the machine-shop, to be ready by October. This new building will have forty-two thousand square feet of floor area. It is to be monitor type of steel, concrete and brick construction, with cressoted wood block floor, blower heating and ventilating system and of the most modern design, finish and equipment throughout.

Heavy machine tools of latest design, built since the war, will be set on solid concrete foundations. They will be electrically driven and served with overhead traveling cranes. Every detail of construction of the building, selection of machine tools and equipment has received expert attention to secure the perfect sequence of operations in the Seybold shops from foundry to finished product, and with the greatest speed, precision and economy known in advanced modern machine-shop practice.

A new office building, adjoining the new machine-shop addition, is also under construction. The office building is 240 feet by 30 feet, two stories, and is being made of reinforced concrete and brick. It provides space for the executive offices, the general business and accounting office, the advertising department, drafting-room and cost department. The offices of the superintendents of the foundry, machine-shop, stock-room, erecting-shop and warehouse are located throughout the plant for direct visual control.

The determination of the company, we are informed, is not only to furnish the latest designs of Dayton and Oswego Cutting Machines and Die Presses and other Seybold products, and to develop these for all known and anticipated requirements, but to deliver all machines promptly and in such quantity as to satisfy the demand in the United States and foreign countries.

Andrew Geyer.

Andrew Geyer, president of Andrew Geyer, Incorporated, New York city, died at Belmar, New Jersey, July 28, at the age of seventy-seven. Mr. Geyer is best known, perhaps, by his connection with *Geyer's Stationer*, which he founded in 1877, and which is one of the leading trade journals of the country in the stationery manufacturers' and dealers' field.

Extensive Exhibit at Ad Club Convention, New Orleans, September 21 to 25.

Information of a most valuable character will be available to those who visit the National Advertising Exhibit, to be held as a part of the convention of the Associated Advertising Clubs of the World, New Orleans, September 21 to 25.

In addition to the fact that this year's exhibit will take a new form, embracing complete showings of several actual advertising campaigns, it is also announced that at stated hours those who planned and executed the campaigns shown will be on

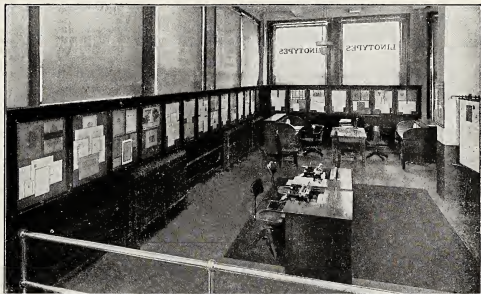
hand to explain them and to answer any questions which are not answered by the exhibits themselves.

Another feature will be an exhibit of campaigns which have been used by manufacturers, merchandising establishments and other employers in gaining the cooperation of their employees. This section will be supplemental to the plan to have a labor leader and a man equally representative of capital present what they believe to be the terms upon which capital and labor can agree so as to insure increased production, and thereby insure continued prosperity. Samuel Gompers, president of the American Federation of Labor, has accepted a place.

Interesting Exhibit at Chicago Mergenthaler Agency.

"To long for, the eye must see" must have been the inspiration of the artist who arranged and installed the effective display of specimens of typography recently shown in the matrix department of the Chicago agency of the Mergenthaler Linotype Company, 1100 South Wabash avenue. The exhibit is illustrated in half-tone on this page.

Printers of the Central West who visited the showing were agreeably surprised and pleased with the wealth of type-faces and decorative material available for users of the linotype, only a limited showing of which



Display of Linotype Typography at Chicago Agency of Mergenthaler Linotype Company.

There will also be a complete exhibit showing how the Advertising Club of Neosho, Missouri, has built up the business of that small city through a plan of cooperative advertising, and by cooperation among the merchants to make sure that all of the advertising done is so truthful as to insure that the customer who comes to Neosho will desire to make it his regular trading point. This part of the program will prove of exceptional interest, owing to the wide publicity which the Neosho plan has enjoyed.

New Gravure Plant for Buffalo.

Readers of *THE INLAND PRINTER* will be interested to learn that a new gravure printing-plant has been erected at 85-89 Pearl street, Buffalo, New York, by The Buffalo Gravure Company, Incorporated.

The company will engage in the production of rotary gravure supplements for newspapers as well as all kinds of printed matter for advertising purposes. A contract to run for three years has been closed with the *Buffalo Courier* for supplying that paper with 120,000 eight-page supplements each week for its Sunday issue.

Buffalo appears to be a very good location for a plant of this character, the object of which is to supply supplements to publications of various cities, it being close to the center of population of the United States, near the paper-mills and having main railroad connections to many important cities of large size.

could be made in the twenty-one panels contained in this beautiful exhibit.

The specimens were arranged in separate panels, the prevailing idea being to show late faces in proper use, as well as with proper decorative effects. There was much in the showing to inspire the printer intent on a higher standard of workmanship.

THE INLAND PRINTER is informed that such exhibits will be a permanent feature. As new faces and decorative material are brought out, changes in the panels will be made, to the end that visitors to the Chicago agency will find at all times an up-to-date showing of Linotype material in attractive and harmonious use.

Big Chicago Edition Bindery to Erect Building.

Brock & Rankin, edition bookbinders, 619 South La Salle street, Chicago, Illinois, recently bought the property at the southwest corner of Sherman and Polk streets, 118 by 106 feet, the improvements on which have little value. While no definite time has been determined upon, it is the intention of the company to erect in the future an eight or ten story building to accommodate its extensive and growing business.

Another Chicago firm, George G. Reneker & Co., has purchased 100 by 178 feet on Indiana avenue, near Twenty-third street, for \$35,000. On this vacant tract the company plans to erect a five-story and basement building at a cost of over \$200,000.

Printers Contemplating Building Should Secure This Catalogue.

Readers of *THE INLAND PRINTER*, and particularly those who contemplate the erection of printing-plants, and who are interested in fire prevention and ventilating methods, should secure a copy of the new catalogue of "Evans 'Almet' Fire Doors and Shutters and the Famous 'Star' Ventilators" just issued by the manufacturer, the Merchant & Evans Company, Philadelphia, Pennsylvania. The catalogue is illustrated pro-

the distinction of having been the first to be brought west of the Alleghanies, having been taken to Cincinnati in 1832. It was floated down the Ohio River from Pittsburgh to Cincinnati on a flatboat.

Rockford, Illinois, Man Invents New Type of Cylinder Press.

THE INLAND PRINTER has received from F. W. McDaniel, of Rockford, Illinois, a clipping from the *Republic*, a local newspaper, in which it is announced that Mr. McDaniel has been granted a patent on a cylinder

Crowell Interests Obtain Control of "Collier's Weekly."

Collier's Weekly, together with the book and publishing business, founded in 1887 by Peter Fenelon Collier, has passed from control of the Collier family, and will henceforth be directed by the Crowell Publishing Company, Springfield, Ohio, one of the largest publishers of periodicals in this country.

Announcement of the change in management was made by George D. Buckley, president of the Crowell company, who declared that a contract was signed to make

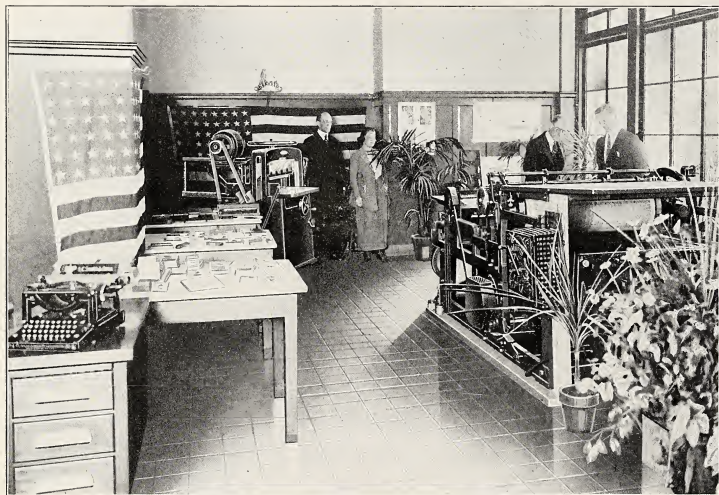


Exhibit of Challenge Machinery Company, Grand Haven, Michigan, at Convention of Michigan Press and Printers' Federation.

fusely with specification line-drawings, as well as half-tones from photographs of the various sizes and styles in actual use.

Some of the finest of modern buildings are equipped with "Almet" fire-doors and "Star" ventilators, notable among them being the Woolworth and Municipal buildings in New York city and the factory of the Western Electric Company, Chicago, Illinois.

Printers desiring copies of this catalogue are requested to write the company, using their business stationery.

Methodist Book Concern Exhibits Old Press.

The old Washington hand-press, central feature of historical interest in an exhibit of the Methodist Book Concern made in July at Columbus, Ohio, has been taken back to the plant at Cincinnati. The press has

press having a stationary flat form bed to print from with an all-rotary motion.

Regarding the press we quote from the item in the *Republic* as follows: "To those familiar with the subject, it can be seen at a glance the motive in the construction is that the costly and intricate mechanism required to drive the bed back and forth in the cylinder press as built today is entirely eliminated, and the inventor claims its accuracy is beyond question, while its speed can only be gaged by the efficiency of the operator. Mr. McDaniel states he has been working on the problem for eighteen years and has developed the present working model to such a state of efficiency that a patent was readily granted.

"Preliminary steps will be taken at once to interest local capital with the view of making it a Rockford product."

possible the affiliation of *Collier's Weekly* with such well-known national magazines as the *Woman's Home Companion*, the *Farm and Fireside Magazine* and the *American Magazine*, published by Crowell.

The Crowell company does not intend to change either the name of *Collier's Weekly* or its policy, and will continue the employment of the same staff which has been publishing the periodical.

Jacob Ettinger.

Jacob Ettinger, who before his retirement, because of ill health, was manager of the printing department of the Postal Life Insurance Company, died July 29, near Alliance, Ohio, while en route to New York. He was born in New York city thirty-nine years ago, but had spent the last four years in Arizona and California in search of health.

Pictorial Steel-Engraving on a Commercial Basis.

The beautiful steel-engraved print of General Pershing, opposite page 641 of this issue, is shown through the courtesy of Henry Taylor, Jr., 143 North Dearborn street, Chicago, in whose studio and plant it was executed.

The exhibit is particularly interesting for the reason that while having every desirable quality of a hand-tooled engraving it has other advantages resulting from the fact that it is in part produced by mechanical methods.

The first advantage is that by this method likenesses are more accurate than are possible from steel plates entirely engraved by hand. The second great advantage, and the one which makes it possible to command the richness, distinction and quality effect on work for which it could not be used if produced by the old hand-made method, is the matter of price. For example, the plate of General Pershing, prints from which are a part of this issue, would cost more than \$300 by the hand-engraved method. Owing, however, to the mechanical equipment at the disposal of Mr. Taylor and his son Vincent, who is actively engaged in the business with his father, this plate was produced for a small part of what it would cost without the advantages of that equipment.

A visit to the studio of Mr. Taylor by a representative of *THE INLAND PRINTER* was rewarded by the examination of many items of commercial work, such as illustrated titles for souvenir programs, illustrated and decorative business stationery, etc. Beautiful examples of vignette work were found on letter-heads and on titles for bank and corporation yearly statements, the inside pages of which were left blank for imprinting with type the statements proper.

Printers desirous of supplying their customers with something distinctly high class and suggestive of quality, when the occasion arises, would do well to employ a steel-engraving.

Mr. Taylor informs *THE INLAND PRINTER* that he will gladly submit samples with quotations to printers who are serious in their desire to secure steel-engraved work.

Employees of Babcock Company Have Voice in Its Affairs.

The Babcock Printing Press Manufacturing Company, New London, Connecticut, gave a dinner to its Factory Advisory Council at a local cafe on the evening of July 17. The party numbered sixty members of the Babcock organization and their wives, the evening being given over to a discussion of details of factory management and production.

The Babcock company is operating on a plan of cooperation between employers and employees, a committee known as the Factory Advisory Council being recently formed for the purpose. James E. Bennett, president of the company, has written *THE INLAND PRINTER* regarding the activities of this council as follows:

"Over two years ago we formed a committee consisting of the members of the various departments. This committee met one night a week and its session usually

lasted from two to three hours. It discussed all kinds of factory and office problems, which ordinarily would have been settled by the department head or the executive officers of the company. Such settlement, however, quite often resulted in misunderstandings because they would not be known to the members of the other departments and a lack of coordination would result. Under the present plan there is almost perfect coordination in the operation of all departments throughout the office and factory. A record is kept of the discussions and the conclusions made at each meeting, and these minutes are read at the subsequent meetings and are permanently preserved. Of course the general policy of the company has always been, and still is, outlined by the directors, but a large number of details which affect the various departments are handled by this departmental committee.

Going to the U. T. A. Convention? Yes? Well, You're Fortunate.

According to men who have been in touch with the progressive activities of the United Typothetæ of America for the last quarter of a century, the forthcoming convention in New York City, at the Hotel Commodore, September 15, 16 and 17, will be the most important meeting of the organization.

Here will be a gathering of representative printers from the United States and Canada. Not only will the men meet to exchange experiences and opinions, but their assembly will be in the nature of a personal culmination of the national advertising campaign which has accomplished marvelous results of a four-fold nature:

1. It has created interest among business men in the use of direct advertising.
2. The national advertising and supplementary follow-up work has influenced many firms to give direct advertising a larger responsibility in their promotion program.
3. It has helped to focus attention on the business precepts, the unusually high standards of practice, and the modern methods of the United Typothetæ of America printer.
4. It has helped to inspire the interest of printers not members of the United Typothetæ of America, to the end that they have applied for membership.

But the story of this campaign and its results is a story in itself. As to the convention, the caliber of the speakers will be high, the character of the convention will be of vital significance. Current problems will be treated by authoritative speakers.

Word from many hundreds of printers, representative of every section of the country, indicates that the attendance at the New York convention will outreach all previous records. Special trains are being arranged for, at Chicago for example, in order to attract printers—members of the organization as well as other interested printers—to a common point of departure.

One feature of these special trains is that men of similar interests and similar ambitions will have a day or two of personal, friendly contact en route, during which an even clearer insight can be gained by each man into the problems of the other and into the solution to those problems which "the other fellow" has found.

Demonstration of Blatchford Patent Base at Chicago.

An interesting demonstration which elicited much favorable comment from Chicago master printers was that recently conducted by representatives of the E. W. Blatchford Company, at the Atlantic Hotel, to show the advantages and economies in the use of the Blatchford Metal Base.

The Blatchford base is made and sold in sections of which there are two sizes, a square $1\frac{1}{4}$ by $1\frac{1}{4}$ inches and an angle piece equal to three of the squares. This angle shape of the unit avoids continuous breaking lines and is said to eliminate the possibility of spring and work-ups. The Blatchford chase, a unit of the system, represents a new idea in chase construction as it obviates the use of quoins. This chase consists of four bars locked at the corners, where they join, by four screws which are operated with a pin. The bars of the chase are the same height as the base, thereby making it possible to arrange sections of the base outside the chase and extend the printing surface to within a quarter inch of the press bearers. Though this chase represents a distinct advantage, any ordinary chase may be used with Blatchford base. A lifting-bar is provided which is locked on top of the form by the same catches which are used to hold the plates. This lifting-bar, while only taking a quarter inch of space, permits lifting forms 45 by 65 inches, but is used only to get forms on the press, when it is taken off. Nothing remains in the form to interfere with narrow margins. The "Blatchford Catch," which holds the plate to the base, is strong and yet simple in construction. It may be dropped in anywhere without unlocking the form, itself locking in the base automatically. The catch swivels at any angle.

While the Blatchford system is a late development it has been subjected to the most severe tests in the plant of Harper & Brothers, publishers, New York city, for the past three years, the Blatchford company featuring a recommendation from Harpers in its recent advertising. In one circular a Harper form is illustrated in half-tone, showing plates of various sizes, from 17 by 23 inches down to $1\frac{1}{4}$ inches square, locked at various angles, some showing decidedly narrow margins.

The Blatchford company states that the two hundred catches holding a thirty-two page form may be removed in fifteen minutes and a new form of thirty-two pages made up in half an hour.

The company has prepared a large amount of descriptive and informative literature which it would pay any printer desirous of practicing economies by the use of time-saving methods and equipment to secure and study. The company may be addressed at 230 North Clinton street, Chicago, or at the World Building, New York city.

Harry Varley Gone to England.

Harry Varley, who has a promising future as one of our leading advertising men, has gone to Lancashire, England, for six weeks to visit relatives and to make an industrial investigation for the Government. Articles by Mr. Varley in the leading publications brought him into prominence as a writer.

THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HULLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 63. SEPTEMBER, 1919. No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Chicago's Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, \$5.00; six months, \$3.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage-stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure prompt credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer by endorsing by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in any issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, E. C. London, E. C. England.

RATHBIE, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RATHBIE, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C. England.

PENROSE & Co., 109 Farringdon Road, London, E. C. England.

WM. DAWSON & Sons, Cannon House, Beams buildings, London, E. C. England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 31 Clarence street, Sydney, N. S. W.

H. CALMEIL, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSTOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, 100 cents. Want-ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER free to classified advertisers. Remit 30 cents additional if copy is desired.

BUSINESS OPPORTUNITIES.

FOR SALE.—Job-printing business and small newspaper doing business in excess of \$100,000 annually and earning good returns on investment of that size is for sale on account of other interests; small town, low shop costs; more work than we can handle; good organization; will require investment of \$50,000 cash or bankable paper; will bear strictest investigation. S 925.

FOR SALE.—Finest equipped and most profitable small job-shop in Denver; monthly business over \$2,000; pays proprietor \$115 per week the year round; wife has heart trouble and must remove to lower altitude; price \$5,500—\$4,000 down, balance on easy payments. S 932.

WE WANT long runs of presswork; attractive prices and best service; automatic presses in country shop with low overhead; book, catalogue and ruled form work; splendidly equipped to serve you. **SUFFOLK PRINTING & PUBLISHING CORP.**, 40 Main st., Mattituck, L. I. N. Y.

WANTED.—One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. **THE WIRTH SALES BOOK CO.**, Chicago.

PRINTING PLANT FOR SALE in one of New England's live cities; in excellent condition, good run of business; owner is to leave the State; investigate at once. **H. E. WAITE**, 116 Garfield st., Watertown, Mass.

WANTED.—To rent floor space for small ruling and binding plant. S 929.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. **THOS. M. DAY**, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE.—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the one and one color on the reverse side of the web, for electrolyte plates. Also one 36 by 48 inch one-color Kidder roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll-product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, shell delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. **GIBBS-BROWER CO.**, 261 Broadway, New York city.

FOR SALE.—One new two-color Kidder roll-product press, size 30 by 40, with a complete stereotype equipment consisting of steam table, flat casting-box, round casting-box, tail trimmer and beveler, shaving machine, melting pot, gas burners, matrix table, metal, heater, brushes, etc.; **BARGAIN!** no reasonable offer refused. **MULLER PAPER GOODS COMPANY**, 2350 Linden st., Brooklyn, N. Y.

EPOCH-MAKING NOVELTY.—The patents for U. S. A., England, Canada and Australia on a **SELF-COPYING SYSTEM**, where the carbon papers are put in automatically between the forms and do not touch the hands, for sale. Surpasses every self-copying system hitherto known. **ARTIBOLOGAL AUTOKALKER**, Kungsgatan 55, Gothenburg, Sweden. (Tel. addr. Auto-Kalk).

FOR SALE.—A well-established medium-size job-printing business and fully equipped plant in fast growing city; present owner is operating a newspaper and wiew to devote their entire time to the publishing of same; splendid opportunity; communicate at once with **THE ALVORD & PETERS COMPANY**, Sandusky, Ohio.

CYLINDERS, jobbers, paper-cutters, all sizes and styles; 28 by 41 Thomson cutters and engravers, 4-roller Miehle presses, sizes 27 by 36 to 39 by 53; 38 by 50 Dexter folder; miscellaneous machinery, outfit, new and used. Write for list. **WANNER MACHINERY COMPANY, 714-716 S. Dearborn st., Chicago.**

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK

From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—Harris automatic press, speed 4,800 to 5,500 hourly, sheet 16½ by 21, prints 15 by 18; good condition; has envelope and card feeding attachments; need room for larger self-feeding rotary machine; first reasonable cash offer considered. **BOND PRESS**, Hartford, Conn.

FOR SALE—Dexter pile feeder for No. 2-0 Miehle press, bed 43 by 56; in first-class condition; about 5 to 6 years' use; price new, \$2,800, will sell for \$1,400 f. o. b. Buffalo. **TORONTO TYPE FOUNDRY CO.**, Ltd., 150 Wellington st., West, Toronto, Ont.

FOR SALE—One Hickok vesting machine, No. 7088; three-beam, automatic striker, under lifts and laybow; 4½-inch beams, 38-inch cloth; complete with motor; \$1,200 on floor. **TAYLOR PRINTING COMPANY**, Box 357, Akron, Ohio.

FOR SALE—Two 8 by 12 C. & P. Gordon presses, Nos. 33411 and 41467; no treadle or steam fixtures; equipped with pulley for motor drive; price on floor, \$100 each. **TAYLOR PRINTING COMPANY**, Box 357, Akron, Ohio.

SMALL PHOTOENGRAVING OUTFIT—14 by 14 camera with half-tone attachments, lens, router, saw, lamps, printing-frame, chemicals, etc.; \$300 takes complete outfit. **THE PRINT SHOP**, Madison, Wis.

BOOKBINDERS' MACHINERY—Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. **JOSEPH E. SMYTH**, 638 Federal st., Chicago.

FOR SALE—15 by 21 Golding Art Jobber No. 314, complete with fountain and 110-volt D. C. motor; price on floor, \$450. **TAYLOR PRINTING COMPANY**, Box 357, Akron, Ohio.

FOR SALE—A bargain—\$105—pebbling or stamping machine, 14-inch roll, eggshell design; very little used. **SAMUEL HEYMANN**, 527 Calowhill street, Philadelphia, Pa.

FOR SALE—Modern printing and bookbinding plant in a Canadian city of 25,000 population; doing an extensive and profitable business; proprietor wishes to retire. S 921.

RELIANCE engravers' proof-press, slightly used; will prove 8 by 10 inch cuts or smaller; price \$55. **V. F. HANNUM**, Box 1402, Pittsburgh, Pa.

FOR SALE—Copies **THE INLAND PRINTER**, 1903-1906, inclusive, 1915-July, 1919, inclusive. **MRS. C. A. BONDS**, 202 Elizabeth st., Shreveport, La.

FOR SALE—Baby Cylinder Autopress, used very little, first-class condition; \$500 f. o. b. Missoula. **MISSOULIAN PUB. CO.**, Missoula, Mont.

TWO-COLOR HARRIS for sale; completely overhauled and rebuilt; in absolutely first-class condition. **P. O. Box 148**, Lehigh, Pa.

FOR SALE—One Model A Autopress complete with automatic feeder; will sell cheap as we need the floor space. S 927.

FOR SALE—Fuchs & Lang three-inch roughing machine, \$300. S 923.

HELP WANTED.

All-Around Man.

WANTED—Young, experienced all-around printer; married; fair salary and good future to right man. Write **THE OBSERVER**, Corning, Cal.

Bindery.

WANTED—First-class ruler and bookbinder capable of estimating on work, to take charge of bindery; must be A-1 man; good salary; union shop. **THE UNION PRINTING CO.**, Johnson City, Tenn.

WANTED—Two experienced stamers in one of Chicago's largest edition binderies; non-union; do not answer unless you are a first-class man; highest wages, steady work to competent men. S 918.

PAPER CUTTER WANTED—Strictly first-class experienced operator for bindery cutting-machine. **S. C. TOOF & CO.**, Memphis, Tenn.

PAPER RULER WANTED, one accustomed to loose-leaf and job ruling. **ADKINS PRINTING CO.**, New Britain, Conn.

FORWARDER for blank book and loose-leaf work. **S. C. TOOF & CO.**, Memphis, Tenn.

Composing-Room.

WANTED—Good live machinist-operator, who is also a hand compositor, to invest a thousand dollars in a modern up-to-date plant located in a progressive Southern city; good wages and an exceptional opportunity to a man who wants to get in business for himself. S 931.

WANTED—Competent combination monotype operator familiar with tabular and railway composition; non-union or non-union. **POWERS-TYSON PRINTING CO.**, Grand Rapids, Mich.

WE WANT compositors for job, catalogue make-up and stone work on account of taking on large additional contracts; permanent positions with no layoffs to competent men; non-union men only; we have been non-union for over ten years; \$37.50 per week to start; more for especially good men, with bonus for product; 50-hour week. **R. R. DONNELLEY & SONS CO.**, 731 Plymouth etc., Chicago.

WANTED—Combination job printer and machine operator for new Model 14 linotype; good salary; union shop. **UNION PRINTING CO.**, Johnson City, Tenn.

JOB PRINTER—One that can handle the better class of printing; union; also first-class stoneman wanted. S 930.

JOB COMPOSITOR WANTED—First-class man for commercial work. **S. C. TOOF & COMPANY**, Memphis, Tenn.

COMPOSITORS for highest grade advertising composition; \$4.00 over scale; located in Chicago; union. S 838.

LINOTYPE OPERATOR wanted for commercial job machine. **S. C. TOOF & COMPANY**, Memphis, Tenn.

Engravers.

WANTED—Experienced mechanical photo retouchers; steady work. **Appy Art-Photo Division, Publicity Dept., WESTINGHOUSE ELECTRIC & MFG. CO.**, East Pittsburgh, Pa.

Miscellaneous.

WANTED—In a large printing establishment at Buffalo, N. Y., a machinist experienced in the inspection and adjustment of printing machinery. Give full particulars as to experience and salary wanted. S 919.

Pressroom.

WANTED—Operators for Kidder flat-bed roll printing presses; must be men who can cooperate and boost production; an excellent opportunity for advancement to the right men; no labor trouble, open shop. If you are in search of a job where you can grow with the company, address S 938.

WANTED—Pressroom foreman, by a large plant in the Middle Atlantic States, operating fifteen Miehle and web presses on book, catalogue and label work; must be executive of proved ability, and at the same time thoroughly practical; state age, experience, references and salary desired. S 941.

WANTED—Working foreman in first-class medium size shop with pony cylinder, 3 platens, monotype, Miller feeder, new equipment and modern bookbinding; will lease mechanical end or sell stock in corporation to right man; must be union; good salary, brilliant future. S 934.

PLANT with 5 platen presses, Miller feeder and power cutter, wants a thoroughly competent pressman to produce the better grade of commercial work; union; steady employment. **ONONDAGA PRINTING CO.**, 212 W. Fayette st., Syracuse, N. Y.

WORKING FOREMAN for pressroom on Pacific coast; union; \$42 per week of 48 hours; cylinder and job presses, half-tone and job work. S 924.

WANTED—First-class cylinder pressman, familiar with Kelly presses; permanent, steady position; union. Answer, with references. S 826.

WANTED—Gordon pressman, one familiar with automatic feeders; steady job. **FLINT PRINTING COMPANY**, Flint, Mich.

CYLINDER PRESSMAN—Good position and fine working conditions for high-grade man; union. S 929.

Proofroom.

WANTED—PROOFREADERS—Several especially competent men on catalogue work; permanent positions. Write and get our proposition. **R. R. DONNELLEY & SONS CO.**, 731 Plymouth etc., Chicago, Ill.

WANTED—A-1 proofreader for job and commercial work in largest and best office in the Middle West; best working conditions; good opportunity for right man. S 905.

PROOFREADER for commercial work. **S. C. TOOF & COMPANY**, Memphis, Tenn.

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.
Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Salesmen.

GOOD PRINTER who can sell printing and knows shop and office management can connect with growing country town establishment; Associated Press newspaper; fine job equipment; owner wants to extend outside business; experienced man only; prefer not to sell stock; references required. S 926.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; day course, twelve weeks, \$80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write, EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133 East 16th st., New York city.

MISCELLANEOUS.

A PICK-UP — Good side money with little effort for job or newspaper offices who will handle our attractive lines of sales and order books; made in duplicate or triplicate with carbon sheets or carbonized. Every store uses sales or order books. Sell people in your community and make big commissions. Write for particulars. AMERICAN LITHOGRAPH & PRINTING CO., Des Moines, Iowa.

LINOTYPE COMPOSITION at 30 cents per thousand for straight matter from good copy; any amount of 6 to 24, any measure, best service; Linotype rule work a specialty. Try us. SUFFOLK PRINTING & PUBLISHING CORP., 40 Main st., Mattituck, L. I., N. Y.

WANTED — Advertising matter (my imprint) to mail to business men. G. EDWARD HARRISON, "Printing Agent," Baltimore, Md.

SITUATIONS WANTED.**Bindery.**

BINDERY FOREMAN wants charge small shop; prefer location in Southeast. S 718.

Composing-Room.

SITUATION WANTED by operator: understands any machine, able to set English, French, Swedish, Norwegian, German and Spanish. V. H. SCHOPCHERT, 1280 Steele st., Denver, Colo.

Designer.

DESIGNER, draftsman, having nine years' experience on printers' and bookbinders' machinery, wishes position with reliable concern; can design new and improve old machines, supervise repairing and building of machinery. S 922.

Managers and Superintendents.

WANTED — Position as superintendent or foreman; thorough printer, capable and experienced manager, embracing buying, estimating, meeting and assisting customers; familiar with paper stock and details of cost and production; references: union; prefer Pacific coast, but not essential. S 925.

EXPERIENCED FOREMAN, superintendent, salesman and estimator, non-union, is open for engagement with good responsible firm where ability is looked for and appreciated; distance no objection. S 939.

SUPERINTENDENT — A man with a thorough knowledge of all branches of the printing business, wants a situation as superintendent; can get the largest production for the least money. S 969.

SUPERINTENDENT OR MANAGER — High-grade man would like to connect with firm doing high-grade work; at present employed in that capacity, but desire change. S 810.

Pressroom.

WANTED — A position by a first-class pressroom foreman of wide experience on all kinds and classes of work; have good executive ability to produce best results; an economical manager; good references. S 915.

FIRST-CLASS CYLINDER PRESSMAN, capable of handling any grade of work done on cylinder presses, desires to leave this city and locate in some small city; capable of taking charge. S 936.

SITUATION WANTED by a man with a number of years' experience as foreman of cylinder pressroom and pamphlet bindery; thorough mechanic, and capable of handling men. S 773.

PRESSMAN, CYLINDER, wants position in Southern city; experience and ability rated A-1. V. J. BUSHNELL, 5828 Winthrop av., Chicago.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed bed and platen presses of any size or type, with or without special attachments; also one-color Kidder 8 by 12 inch roll-feed bed and platen press. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED TO BUY — 8 by 12 or 10 by 15 inch Golding, Gordon or Percless jobber; also 12 by 12 or 14 by 22 inch Universal, Coles or Hartford; machines must be in good order and at close price. S 914.

PONY CYLINDER — State make, age, condition and price; must be reasonable. MENDELSON PRINTING CO., Jacksonville, Fla.

WANTED — One, two or three secondhand Bremer wire stitching machines. Write S 935, naming lowest selling price.

WANTED TO BUY or to sell your surplus machinery. WANNER MACHINERY CO., 116 S. Dearborn st., Chicago.

WANTED — A varnishing machine that will take a 65-inch sheet; state length of time used, condition and price. S 933.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — A-1 pre-used 34 or 38 inch automatic cutter; state serial number and best cash price. S 940.

WANTED — A-1 pre-used No. 3 Miehle or No. 6 Babcock; state serial number and best cash price. S 937.

WANTED — We buy scrap leather. Send samples. COSHOCTON ART LEATHER CO., Coshocton, Ohio.

WANTED — One or two-color Miehle press, about 40 by 60 inch, second-hand. S 917.

BUSINESS DIRECTORY.**Advertising Blotters.**

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass Type Foundry.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar-pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 636-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSHING BOARD — Easy to use, hardens like iron: 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, \$40 to \$90.

Job Printing-Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Paper-Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Perforators.

F. P. ROSSACK CO., Eenton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 444-546 S. Clark st.

AMERICAN TYPE FOUNDRY CO.—See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga. 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Sawley Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 121 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—See Typefounders.

AMERICAN TYPE FOUNDRY CO.—See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER—See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDRY CO.—See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDRY CO.—See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDRY CO.—See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDRY CO.—See Typefounders.

Stereotyping Outfits.

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work. Matrices are molded in a job-press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRIS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDRY CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 46 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 19th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded cases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDRY CO.—See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDRY CO.—See Typefounders.

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.
939-942 Old South Building

ELF AUK (PN) ELF (SS) ELF VULCAN MONARCH KALISTA

Corporations Organized

in New York, including every expense, also complete corporation outfit, **\$64.50**

Specialists; Accounts collected everywhere. References furnished.

EICHNER, 1545 Broadway, New York, Suite 201, Bryant 7745

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD

Simple, economical, durable

Sheets, 6x9 inches \$1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO

Noe-Egul

The National Cleaner and Type Wash

Saves hours of labor in cleaning Ink-Fountains, Numbering-Machines, Type and Half-Tones.

Prolongs the life of your rollers. A change from dark to light ink in one wash-up.

Ask your dealer, or write to

PRINT-AID COMPANY, Dayton, Ohio



EMBOSSOGRAPHY

TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from \$125.00 up. Embossing Compound, \$2.25 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

“Rosenberg Process”

Tympan Papers

Give Cleaner Impressions with
a Minimum of Make-Ready

SAVING time on make ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. The “Rosenberg Process” makes them moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 66 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

Samples sent on request

The Cromwell Paper Co.
Department I. P. 3623-3637 Jasper Place, Chicago



Volume 63

September, 1919

Number 6



WOODCOCK



BREUILLE



SCOLAR

The Inland Printer



DE COLINES

Published by The Inland Printer Company
632 Sherman St., Chicago, Illinois

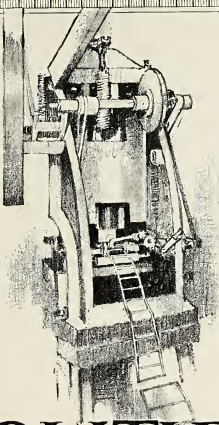
Price Thirty Cents

Since the War
we have made
Marked Improvements
in the
Manufacture of Colors
and above all in
REDS

**Equal or surpass
Pre-war Standards**



Sigmund Ullman Company



CLEAN *and* TRUE

**DIE
CUT
CARDS**

In Butler Brands Die Cut Cards you have the acme of perfection—each card is cut individually from sharp dies. Every card in a box is like every other card. You do not have crooked cards, burr edges and clamp marks as in the old-fashioned way of cutting. Every card is clean and true, with the grain running the long way of the card, to give firmness and snap and eliminate curling.

BUTLER BRANDS

**DIE
CUT
CARDS**

Butler Brands Die Cut Cards are cut from standard qualities of bristols; these bristols were not selected haphazardly, but after a careful study of the qualifications necessary for good Cut Cards.

The same careful workmanship is found in the lower priced cards as in the more expensive ones; they are all die cut, banded in hundreds and packed five hundred to the box—in strongly made, attractively labeled boxes.

Our line includes a quality for every purpose, as you may judge from the following assortment carried in all standard sizes and plies:

Finetex Linen
English Kid
Engravers Art
Velum Plate

St. Charles
Specimen Chart
Marvel
Monroe

IF YOU ARE A USER OF CUT CARDS YOU SHOULD HAVE OUR SAMPLES. A POSTAL BRINGS THEM.

Distributors of Butler Brands

Standard Paper Company . . . Milwaukee, Wisconsin	Manual Paper Co. Seattle, Washington
Missouri-Interstate Paper Co. . . . Kansas City, Missouri	National Paper & Type Co. (Latin America) . . . New York City
Mississippi Valley Paper Co. St. Louis, Missouri	National Paper & Type Co. Havana, Cuba
Southwestern Paper Co. Dallas, Texas	National Paper & Type Co. Buenos Aires, Argentine Republic
Southwestern Paper Co. Houston, Texas	National Paper & Type Co. Mexico City, Mexico
Pacific Coast Paper Co. San Francisco, California	National Paper & Type Co. Monterey, Mexico
Sierra Paper Co. Los Angeles, California	National Paper & Type Co. Guadalajara, Mexico
Butler-Detroit Company Detroit, Michigan	National Paper & Type Co. Guaymas, Mexico
J. W. Butler Paper Company (Foreign Office) New York City	National Paper & Type Co. Lima, Peru
Central Michigan Paper Co. Grand Rapids, Michigan	



ESTABLISHED 1844

J. W. Butler Paper Company
Chicago

TICONDEROGA PULP & PAPER CO.

Quality

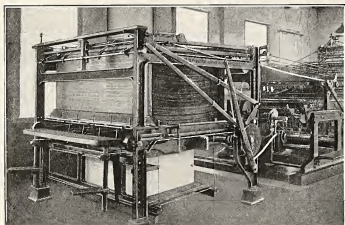
COLONIAL OFFSET
SPECIAL MAGAZINE—English
Finish
MACHINE FINISH



Uniformity

MUSIC
EGGSHELL
SCHOOL TEXT

SALES OFFICE, 200 FIFTH AVENUE, NEW YORK CITY, N. Y.



GILBERT SLIP-SHEETING CO., 416 N. Laramie Ave., Chicago, Ill.

The INLAND PRINTER

Vol. 63, No. 6

HARRY HILLMAN, Editor

September, 1919



Published by THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Office, 41 Park Row

TERMS: United States, \$3.00 a year in advance; Canada, \$3.50;
Single copies, 30 cents; Foreign, \$3.85 a year.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under Act of March 3, 1879.

Important Announcement!

THE NEW SUBSCRIPTION RATES

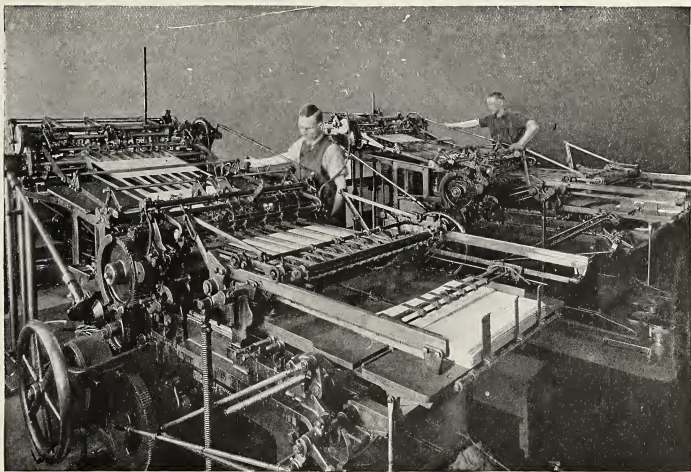
To maintain the high standard of THE INLAND PRINTER it is imperative that the subscription rates be increased. This is caused not only by the advance in wages and the cost of paper, but also by the great increase in postage rates due to the operation of the Postal Zone system.

The following rates will be effective on new subscriptions October 1, 1919, and on renewals November 1, 1919

United States and Possessions, . Per year, \$4.00; Single copy, 40 cents
Canada, per year, \$4.50; Single copy, 45 cents
Foreign, per year, \$5.00; Single copy, 50 cents

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, Ill.



The two Dexter Combing Pile Feeders illustrated above were photographed in the press room of the Commonwealth Press, of Worcester, Mass. This concern has equipped *every* cylinder with a Dexter or Cross Feeder. The change from hand feeding to automatic feeders is doubly significant because the Commonwealth Press's specialty is catalog, booklet and commercial printing which calls for many kinds of paper and short as well as long runs.

A Double Advantage of Automatic Feeders Run in Pairs

BESIDES giving you 3,000 to 6,000 sheets more per 8-hour feeding day on two automatic-fed cylinders as compared with two hand-fed presses, automatic feeders reduce the cost of operation several hundred dollars a year on the two cylinders.

This extra output plus the reduction in overhead are facts that will stand investigation.

Write today for our thirty-day demonstration proposition which enables you to test out in your own shop the real advantage of automatic versus hand feeding.

13,000 SHEETS IN EIGHT HOURS

We are more than pleased with the results shown in amount of work done by the Dexter Combing Pile Feeder.

Most of our work is in two colors, and we are getting an average of 13,000 sheets in eight hours, with perfect register. We have had no trouble with it and would not part with it for four times its cost if we could not replace it.

KENWORTHY PRINTING COMPANY, Buffalo, N. Y.

ENHANCED OUR QUALITY

Regarding the Combing Pile Feeders we have installed in our press room, we can say without hesitation that we consider them the best improvement we ever added to our equipment, as they have more than fulfilled your promises and far exceeded our expectations. The increase in production, together with the most accurate register possible, has enhanced our quality—in which we always take pride.

GRAHAM-CHISHOLM COMPANY, New York, N. Y.

DEXTER FOLDER COMPANY

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

NEW YORK CHICAGO PHILADELPHIA BOSTON DALLAS ATLANTA TORONTO SAN FRANCISCO

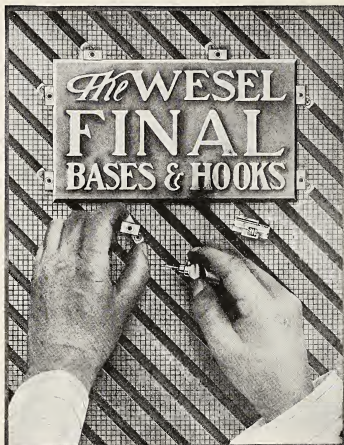
Please Mention THE INLAND PRINTER When Writing to Advertisers.

TALK all you please about other methods—we say the *Wesel Final Bases and Hooks* have no peer in Plate Mounting Systems. The Features of the Final System, the Facility afforded for rapid and accurate manipulation, the Utility, Service and Economic Value in the pressroom prove it far and away in the van of contemporaneous devices. Other schemes have come and gone, the “Final” continues on, for years of use have given it the tryout that has placed it beyond conjecture as to its accuracy, dependability and durability.

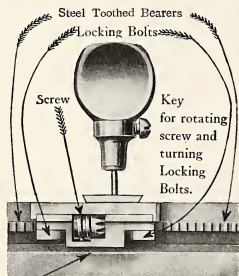
The Hooks, based on sound mechanical principles, are strong, quickly positioned, and when once set never move, and only a single tool, a key, is required to lock in place, adjust or remove. Register is assured from the start to finish of a run. The Final Base and Hooks laugh at dirt—that

insidious detriment to the certainty of grip and reliability—for they are self-cleansing.

Then there is the adaptability of accessories such as Press Points, Markers, Slitter-Slits, Perforating Rule—so handy when needed—and so easily and rigidly placed and held in position.



Sectional view showing substantial construction of Base and Hook.



Ample clearance here between bottom of hook and bottom of groove. Teeth in bearers are vertical. Dirt drops through to bottom of groove.

Final Bases are made to fit all sizes and styles of flat bed presses and also in sections.

Make your own comparisons—there are other methods—you will find no exaggeration in the claims for the Final System. If you have presswork adapted to so-called “patent” bases and do not improve the opportunity to utilize the “Wesel Final,” you deprive yourself not only of one of the most advanced adjuncts to pressroom equipment but also of the benefits that accrue to the host of printers who are using it and who so favorably commend it.

Send for booklet, which goes into detail.

Manufactured only by the



F. Wesel Manufacturing Company

72-80 Cranberry Street, Brooklyn, New York

Machinery and Materials for Printer, Photo-Engraver, Electrotyper, and Stereotyper.

When writing us, kindly mention this advertisement.



More Room, Light and Air for Royal Workmen

Nothing is too good for the Royal Workman. Our old plant was too small. We were crowding him. So we have moved to where we can not only offer more room, but more light, air and shower-baths.

Shower-baths are urgently necessary in an electrotype foundry; at least we think so. And the men, particularly those who have worked in other places, appreciate them. We feel that the conveniences and comforts we provide are reflected in their work. Our customers feel that way too.

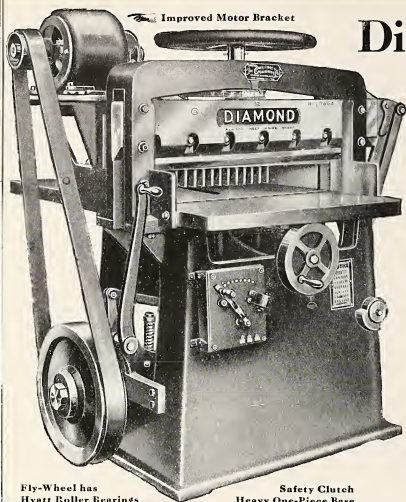
Previously we were on the seventh floor of the Curtis Building. Now we are

on the ninth. Our floor area has been increased by fifty per cent. Our output will, as a result of this and a perfected system of handling work, be increased by seventy-five per cent.

Whereas before we had what was acknowledged to be the finest electrotyping plant in the land, this new and larger foundry is such that its operation is bound to be a satisfaction to our men. It will add zest to their work, and lead them to show Royal Customers that thoughtful consideration of employes is a paying proposition all around.

Royal Electrotype Co.

Philadelphia



Diamond Power Cutters

Possess all the requisites for profitable production and excel in

Speed—Accuracy
Power—Durability
Ease of Handling

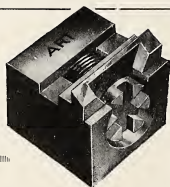
Meet Every Production Requirement

Diamond Cutters have the "Double-Shear" or "Dip-Cut" down to the last sheet, making the cut smoothly, quickly and without drawing the stock. Knives stay sharp longer on Challenge-Made Cutters.

Write for Illustrated
Cutter Catalog

Diamond Cutters and other "Challenge Creations" sold by all dealers.

Don't Say: "It Can't Be Done" Just Put It Up to Us



"Expansion" Plate-Mounting System
For Register and Book Work

The "Simplex" Block System
For Book and Magazine Work

Wilson Adjustable Patent Iron Blocks
For Catalog and One-Color Work

The "Challenge" Post-Card Blocks
Designed Especially for this Work

Challenge Electro and Stereo Blocks
The Popular and Best One-Piece Block

The Challenge Four-Section Register Blocks
With Built-in Art Register Hooks

Special Blocks for Special Uses Made to Order

Challenge Plate-Mounting Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and is the equipment you will eventually adopt, whether you do specialty work, book and magazine work, catalogs, booklets, fine color and register work, labels or post-cards. Many of our plate equipments are explained in detail in our illustrated free booklet:

"Challenge Plate-Mounting Equipment"

WRITE US OR ANY DEALER IN PRINTERS' SUPPLIES

**THE CHALLENGE
MACHINERY CO.**

**Challenge
creations**
for
Printers

HOME OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
71 West 23d Street

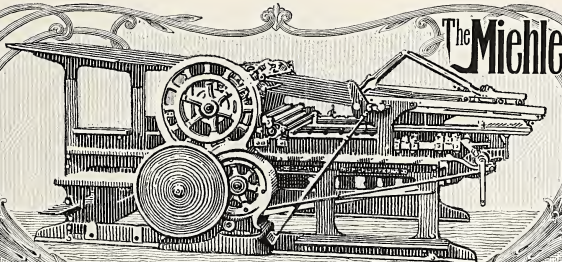
OBSOLESCENCE

OBSOLESCENCE is defined as the condition of gradually falling into disuse.

Applied to a printing press, it would mean that the machine was constantly lowering its productive capacity as compared with that of a standard up-to-date press.

Translated into financial terms, it would mean that its operation represented a constant loss of profit largely in excess of the carrying charges of a new press.

And when the new press is a Miehle, the maximum of profit is insured on account of its universally recognized superiority in economy, efficiency and durability.



MIEHLE PRINTING PRESS & MFG. CO.

Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block

NEW YORK, N. Y., 2049 Woolworth Bldg.

ATLANTA, GA., Dodson Printers Supply Co.

PHILADELPHIA, PA., Commonwealth Trust Bldg.

DALLAS, TEX., 411 Junete Bldg.

BOSTON, MASS., 176 Federal St.

SAN FRANCISCO, CAL., 401 Williams Bldg.

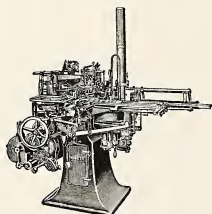
DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED.

You are paying for the Monotype equipment that would make your plant efficient even though you may not have it

THIS IS
WHAT YOU
ARE PAYING

WHAT
ARE YOU
GETTING?



Every dollar you pay for extra work on intricate matter that would be as easy as plain matter if set on the Monotype.

Every dollar you pay in wages for corrections made on the machine which would be unnecessary with the Monotype.

Every dollar you pay for sawing slugs and fitting that would not be required if you used the Monotype.

Every dollar paid for distribution of used type which would go into the "hell box" in a Monotype shop.

Every dollar you are paying for foundry type and material which would be made on the Monotype if you had it.

Every dollar paid in wages for the time wasted in hunting and picking sorts. The Monotype supplies an abundance of type, leads, rule, slugs, and makes picking unnecessary.

Every dollar of profit lost by lack of facilities in the composing room for handling the big and special jobs.

All these would be saved by the Monotype. Unless you have the Monotype, you are paying for it without getting anything for your money.



LANSTON MONOTYPE MACHINE CO.

PHILADELPHIA

NEW YORK

BOSTON

CHICAGO

TORONTO

Monotype Company of California, SAN FRANCISCO

The Mill Price List



Velvo-Enamel.
Marquette Enamel.
Sterling Enamel.
Westmont Enamel.
Pinnacle Extra-strong
Embossing Enamel.

WHITE INDIA
Westvaco Ideal Litho
COATED ONE SIDE

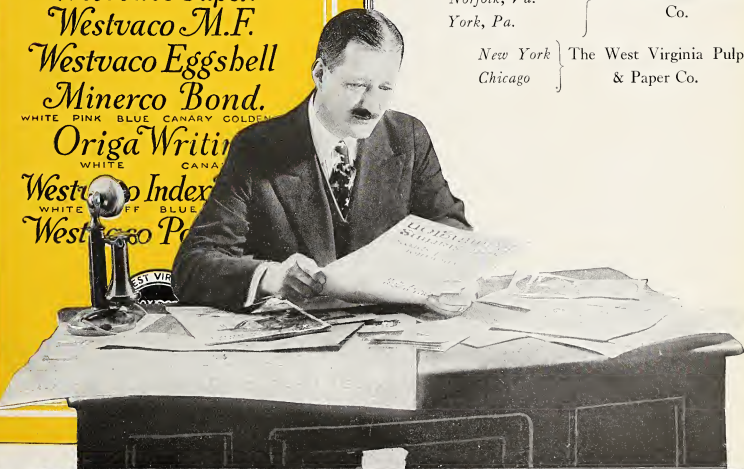
Westvaco Super.
Westvaco M.F.
Westvaco Eggshell
Minerco Bond.

WHITE PINK BLUE CANARY GOLDEN

Origa Writing
WHITE CANARY

Westvaco Index
WHITE OFF BLUE

Westvaco Paper



A WESTVACO
Brand for every form of
Direct By-mail Adver-
tising.

Write to the nearest distribu-
tors for THE MILL PRICE
LIST which is issued monthly:

Detroit—The Union Paper & Twine Co.

Cleveland—The Union Paper and Twine Co.

Cincinnati—The Chatfield & Woods Co.

Pittsburgh—The Chatfield & Woods Co.

Boston—The Arnold-Roberts Co.

Philadelphia—Lindsay Brothers, Inc.

Washington, D. C.

Norfolk, Va.

York, Pa.

R. P. Andrews Paper
Co.

New York } The West Virginia Pulp
Chicago } & Paper Co.

THE WEST VIRGINIA PULP & PAPER CO.
NEW YORK & CHICAGO

West Virginia Pulp & Paper Co. *The Mill Price List*

23 Fourdrinier Paper
Machines back up
The Mill Price List—
which is issued monthly



Always return this Folder
and The Mill Price List
to the Files

WEST VIRGINIA PULP & PAPER CO.

200 FIFTH AVENUE
NEW YORK

GRAMERCY 5400

See The MILL PRICE LIST for sizes, weights and prices

YOU will find WESTVACO Brands used regularly in America's Largest Pressrooms. The steady growth of West Virginia Pulp & Paper Co.'s sales is due to its product making good. If you're not a user of WESTVACO papers, test out a case in your press room.

Distributors of WESTVACO Brands

DETROIT	The Union Paper & Twine Co.
CLEVELAND	The Union Paper & Twine Co.
CINCINNATI	The Chatfield & Woods Co.
PITTSBURGH	The Chatfield & Woods Co.
BOSTON	The Arnold-Roberts Co.
PHILADELPHIA	Lindsay Brothers, Incorporated
WASHINGTON, D. C.	R. P. Andrews Paper Co.
NORFOLK, VA.	R. P. Andrews Paper Co.
YORK, PA.	R. P. Andrews Paper Co.
NEW YORK	West Virginia Pulp & Paper Co.
CHICAGO	West Virginia Pulp & Paper Co.

This insert is not a sample of any of the papers advertised

Efficiency Experts Agree

- that most printing-plants are overequipped
- that overequipment is largely due to the installation of machines of restricted usefulness.

In the platen pressroom the solution of the problem of overequipment is solved by standardization with the

JOHN THOMSON PRESS

John Thomson Presses can be used a greater share of the time than other types and sizes of platen-presses because they are adaptable to a greater variety of work.

Despite the large size of John Thomson Presses the inking and impression adjustments are such that the smallest of forms may be printed perfectly, while, inversely, the strength of impression is such that plate forms to the capacity of the chase are also printed perfectly.

There Is No Question of Speed

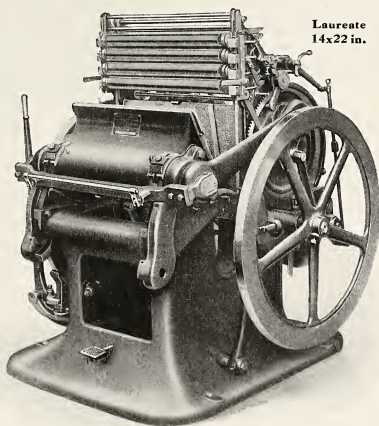
the "Laureate" and "Colt's Army" presses can be operated as fast as they can be fed.

The logic is this: With platen-presses of one large size, any job waiting to be run can be placed on the first open press. This reduces idle time, making fewer presses and a smaller investment necessary, while saving floor space, power, labor and overhead.

Let us submit for your consideration other interesting facts and figures.

JOHN THOMSON PRESS CO.

253 BROADWAY, NEW YORK



Laureate
14x22 in.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

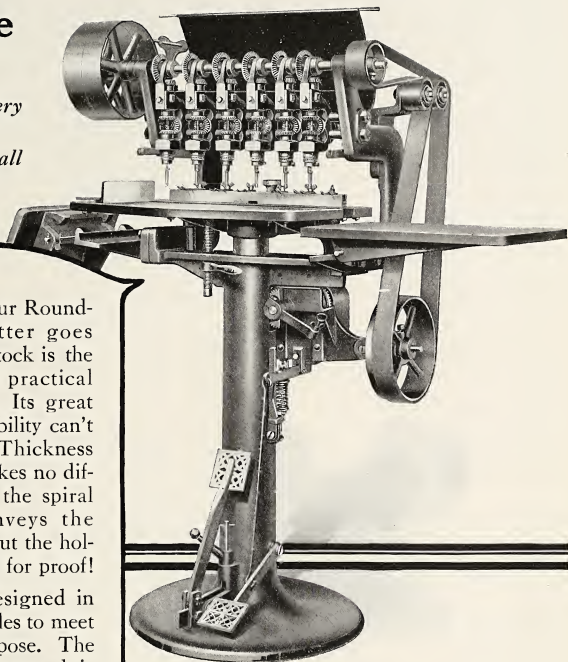
Shuey Factories Building

Wonderfully Versatile

*Drills any Bindery
Stock;
Cuts Costs on all*

THE way our Round-Hole Cutter goes through any stock is the marvel of all practical bindery men. Its great general adaptability can't be equalled. Thickness of material makes no difference, since the spiral extractor conveys the waste up and out the hollow drill. Ask for proof!

Models are designed in a variety of styles to meet the user's purpose. The machine illustrated is Model No. 4, fitted with four extra heads.



A Few Representative Users

Strathmore Paper Co.....	Mittineague, Mass.
W. F. Hall Printing Co.....	Chicago, Ill.
Woodward & Tiernan Printing Co.....	St. Louis, Mo.
The Reimers Company.....	Fort Worth, Texas.
Edward Barry Co.....	San Francisco, Calif.
Everett Pulp & Paper Co.....	Everett, Wash.

BERRY MACHINE CO.

313 North Third Street, ST. LOUIS, MO.

Superior in Their Fields

The PREMIER

TWO-REVOLUTION 4-ROLLER PRESS

•

The WHITLOCK PONY

TWO-REVOLUTION 2-ROLLER PRESS

•

The POTTER OFFSET

The POTTER TIN PRINTING PRESS

•

Every mechanical device that will promote the production of the finest printing in the greatest quantity at the lowest productive cost is incorporated in these presses.

Every printer should know about them

PREMIER & POTTER PRINTING PRESS CO., Inc.

SUCCEEDING THE WHITLOCK AND POTTER COMPANIES

NEW YORK: 1102 AEOLIAN BLDG., 33 West 42d Street

CHICAGO: 506 FISHER BLDG., 343 S. Dearborn Street

BOSTON: 720 RICE BLDG., 10 High Street

PITTSBURGH: 1337 OLIVER BLDG., Smithfield and Oliver Streets

ATLANTA, GA.: MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue

SAN FRANCISCO, CAL.: SHATTUCK & BICKFORD, INC., 345 Battery Street

CANADA WEST

CANADA EAST

MARITIME PROVINCES

Messrs. Manton Bros.

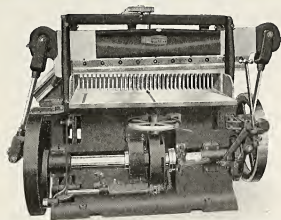
Geo. M. Stewart, Esq.

Printers' Supplies, Ltd.

105 Elizabeth St., Toronto, Ont.

92 McGill St., Montreal, P. Q.

27 Bedford Row, Halifax, N. S.



SEYBOLD *and* OSWEGO CUTTING MACHINES

Let your individual preference and the requirements of your business indicate your choice—either Seybold or Oswego Cutters.

There's built-in quality in both these machines, accuracy and durability being cardinal points in their construction. Both are products of our big factory at Dayton, and we will be glad to send you full details concerning the construction and operation of Seybold and Oswego Cutting Machines.

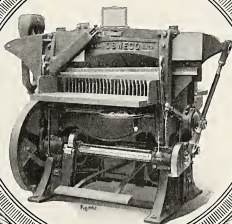
THE SEYBOLD MACHINE COMPANY

Main Office and Factory

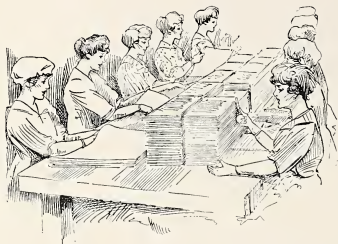
DAYTON, OHIO, U. S. A.

CHICAGO
NEW YORK
ATLANTA
DALLAS

SAN FRANCISCO
• TORONTO •
• WINNIPEG •
LONDON, ENG.



How does your bindery look?

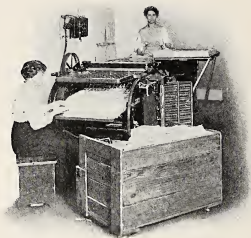


—like this?

ARE YOU STILL FOLDING A
BIG PART OF YOUR WORK

the Old Way

SLOW INACCURATE FOLD-
ING DEPENDENT ON THE
ABILITY OF BINDERY GIRLS;
MOST INEFFICIENT AND
AT EXCESSIVE COST; OR—



—or like this?

HAVE YOU LEARNED THE
WISDOM OF DOING IT

the Cleveland Way

INSURING UNIFORMLY
ACCURATE FOLDING—
MOST QUICKLY AND AT
THE LOWEST POSSIBLE
COST?

It's poor business to do anything by hand that can be done better and cheaper by machine. Arrange to eliminate the old way of costly, inefficient, trying hand folding; by installing the modern "Cleveland" Folding Machine. It makes 191 different folds—large and small signatures—and is so versatile that it is almost human. You can soon pay for a new "Cleveland" Folder from the actual savings it will effect.

LET US EXPLAIN IN DETAIL

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

AEOLIAN BUILDING, NEW YORK
THE BOURSE, PHILADELPHIA

532 SOUTH CLARK STREET, CHICAGO
161 DEVONSHIRE STREET, BOSTON

The Manufacture and Sale of Cleveland Folding Machines in Canada, Newfoundland, and all Countries in the Eastern Hemisphere are controlled by the Toronto Type Foundry Co., Limited, Toronto, Ont., Canada.



Section of
Britton Printing Co.'s
Gordon Press Room.

Britton Printing Co., Cleveland

Britton is the synonym for "good printing," not only in Cleveland but throughout the land. Many beautiful examples from their Chandler & Price Gordons have been reproduced in *THE INLAND PRINTER*.

"You will have to snap our Gordon Presses on the run," said the superintendent to the photographer. "We keep ten of them working day and night—and making money for us."

Two of these presses are equipped with Miller Feeders.

Write for book "The Profit in Printing."

Chandler & Price

Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities

← The Chandler & Price Semi-Steel Chase — Guaranteed Against Breakage



The Adman Cabinet

as we are now producing it is the result of evolution. This cabinet probably comes nearer to being a cabinet of universal adaptability than any other we have ever produced.

Refinements of various kinds have been added to the cabinet from time to time, as practical working every day use of the cabinet has indicated that some addition or change would be advantageous.

Two important objects are accomplished by the use of this cabinet in the printing office: First, a very appreciable saving of space; second, a great saving in labor.

This cabinet is made in wood and steel construction, and is but one of many modern pieces of equipment of equal merit that are included in the Hamilton line.

The Hamilton Manufacturing Company

Hamilton Equipments are Carried in Stock and Sold by all Prominent Typefounders and Dealers Everywhere.

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

AMERICAN COLORS

THE AULT & WIBORG CO.

CINCINNATI, OHIO, U. S. A.



THE ONLY INK HOUSE

that manufactures all the materials entering into its Lithographic and Letter-Press Inks and, with its large staff of expert chemists and ink makers offers the printing trade

THE BEST IN THE WORLD

Main Offices and Factories, Cincinnati, Ohio

HOUSES IN

CHICAGO.....705 South Wells Street
CLEVELAND...121 St. Clair Avenue, N. W.
BUFFALO.....145 Ellicott Street
SAN FRANCISCO, 132 Second Street, Corner Minna.
MILWAUKEE....457-59 East Water Street

TORONTO, ONT., CAN.
LONDON, E. C. ENG.
CORDOBA, ARG., S. A.
SHANGHAI, CHINA

WINNIPEG, CAN.
MONTEVIDEO, URUGUAY
ROSARIO, ARG., S. A.
CANTON, CHINA

DETROIT...Cor. Larned and Shelby Streets
ST. LOUIS.....322 North Third Street
LOS ANGELES.....432 East Third Street
ATLANTA.....127 Central Avenue
FORT WORTH...237 B. West 13th Street
MINNEAPOLIS...729 Fourth Street, South

MONTREAL, CAN.
RIO de JANEIRO, BRAZIL
BUENOS AIRES, ARG., S. A.
HONG KONG, CHINA

EASTERN OFFICE

The Ault & Wiborg Co. of N. Y.

57-63 Greene Street, New York, N. Y.

WITH HOUSES IN

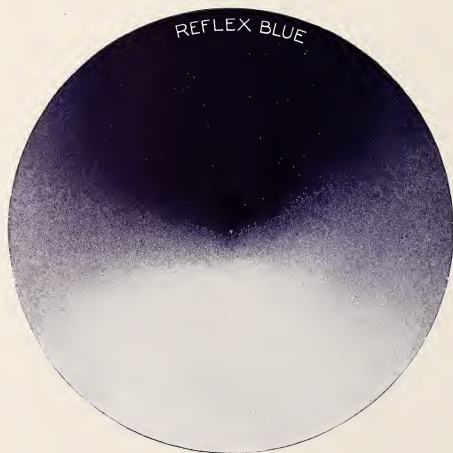
BOSTON...163 Oliver Street

BALTIMORE...13 West Redwood Street

PHILADELPHIA...253-55 North 12th Street



PEONY RED No. 1342-86



REFLEX BLUE No. 1356-00



REDREX RED No. 1348-14

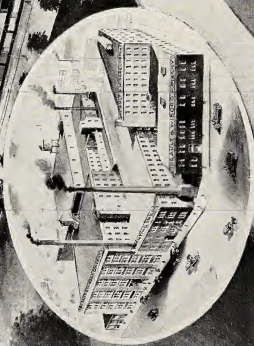
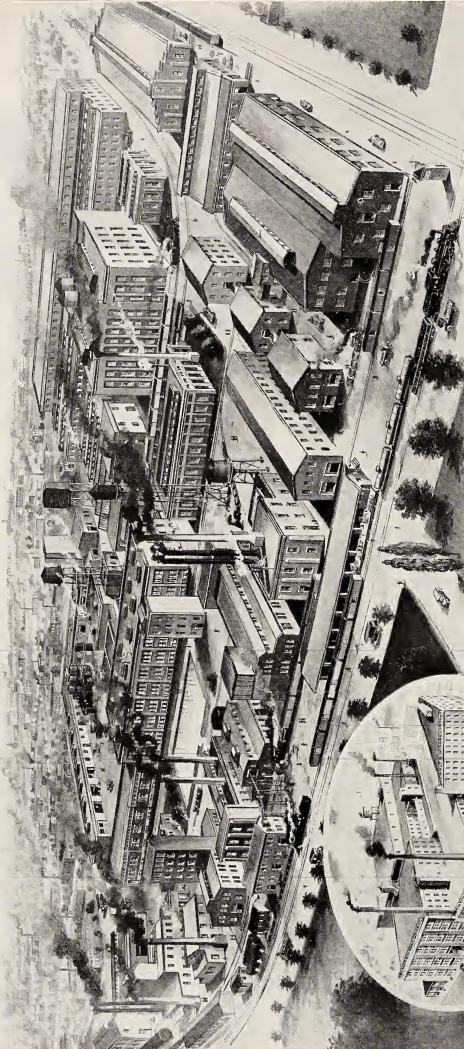


REPUBLIC BLUE No. 1341-81

WHY WE HAVE A DISTINCT ADVANTAGE OVER ALL COMPETITION.



IN THESE PLANTS WE MANUFACTURE OUR OWN INGREDIENTS, INCLUDING HEAVY CHEMICALS, ACIDS, COAL TAR DYES, INTERMEDIATES, DRY PIGMENTS, LITHOGRAPHIC AND LETTER-PRESS VARNISHES, HENCE PAY NO OUTSIDE MANUFACTURERS' PROFITS.



COMBINED WORKS

THE AULT & WIBORG COMPANY

NORWOOD

ST BERNARD

CINCINNATI

The Cleanest, Safest and Most Economical Glue Heaters Built

The "fireless cooker" principle embodied in International Electric glue heaters is rapidly displacing old-fashioned, wasteful, inefficient and uneconomical methods of glue handling.

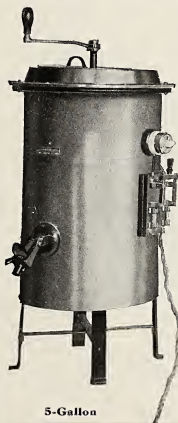
Leading bookbinders and printers—in fact, users of animal glue in all kinds of industries—have found that International Heaters soon save their initial cost in glue saved, operating costs and time conserved.

"INTERNATIONAL" Electric Glue Heaters

—hold the glue at correct working temperatures without guesswork. No skin, scum or dirt. No burnt glue. The fireless cooker construction (heat-retaining jacket) conserves and utilizes every bit of heat generated. Clean, safe and economical. No fire risk. No hot steam-pipes. No leaky valves.

International Heaters are portable—fit any lamp socket. Each heater is controlled independently by a switch having three heats—high, medium and low—providing rapid melting and uniform temperature control for all working conditions. One-quart heater consumes only one cent's worth of current per day at average industrial rate—less than any other electric glue heater.

Built in sizes for all classes of factories and shops—from one pint to fifty gallons. Constructed entirely of heavy spun copper. No seams. No water-bath. Wherever animal glue is used, International Heaters will insure better results at less cost. Follow the example of prominent concerns everywhere—specify "International" on your next order.



5-Gallon



4-Quart



2-Quart



1-Quart



1-Pint

INTERNATIONAL  COMPANY
MANUFACTURERS
ELECTRICAL HEATING APPLIANCES
INDIANAPOLIS, U.S.A.

Write
for our booklet
"Efficient Glue
Handling."

"International Electric Heaters Are the Best"

"THE BABY" CYLINDER

→ *Quality Printing* ←

"The Baby" Cylinder does fine printing for these clearly defined reasons:

RIGID IMPRESSION

It applies the manifestly advantageous cylinder principle of printing the form a little at a time by a perfect rolling contact instead of the platen press method of trying to apply a sufficient pressure to print the whole form at once. The cylinder principle has to be used for all large presses and is equally desirable for small work, for only by this construction can great rigidity be obtained without cumbersome weight and slow motion.

QUICK AND LASTING MAKE-READY

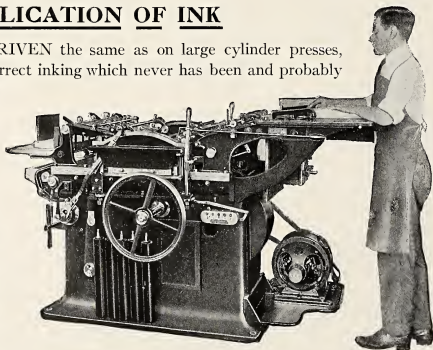
Unyielding impression surfaces and thin, hard tympan facilitate make-ready and require little attention on long runs.

CORRECT APPLICATION OF INK

Form rollers are **DRIVEN** the same as on large cylinder presses, a vital feature in correct inking which never has been and probably never can be applied to platen presses.

BUILT-IN REGISTER

Not dependent on the skill of the feeder. The press itself automatically registers the sheet to the guides and delivers them into a jogger.



WRITE FOR BOOKLET

THE FASTPRESS COMPANY, Inc.

2638-2640 Park Avenue, New York City

CABLE ADDRESS: AUTOPRESS

PHONES: MELROSE 362-363

THE SCOTT

High Speed Direct Drive Cutting and Creasing Press

has demonstrated conclusively to the folding box manufacturer that it is a profitable machine to have in their establishment, for it turns out a maximum amount of work with less effort than any press now on the market.

The High Cost of Labor

warrants the installing of machinery producing the maximum amount of work in shortest space of time, and this press will do it.

This Press Has Four Tracks

wide faced and steel shod. An unyielding impression is obtained at all speeds.

The Bed of This Machine

is driven by our direct drive center bed motion, now used on all modern two-revolution presses. The drive being in the center eliminates all side thrust, used on older types of presses.

Twenty-Five Hundred Sheets Per Hour

is the running speed of this machine, taking a sheet 30x40 inches. If desired, an Automatic Feeder can be attached to feed the sheets.

Our No. 10 machine takes sheets up to 44x64 inches and runs at a speed of fifteen hundred (1500) per hour.

Extra Attachments Can Be Added

to this machine to print in one or two colors if desired and the press can be built with either Standard Carrier Delivery, Fly Delivery or Reciprocating Delivery, according to the quality of work you are doing.

WALTER SCOTT & COMPANY

Main Office and Factory:

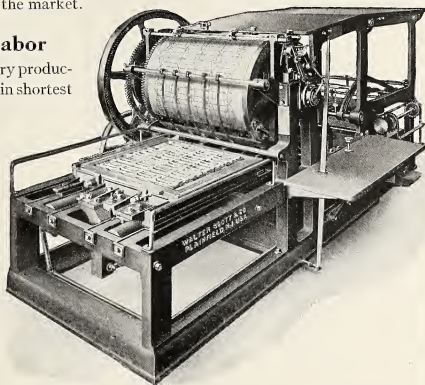
PLAINFIELD, NEW JERSEY, U.S.A.

NEW YORK OFFICE: Brokaw Bldg., 1457 Broadway at 42d Street

CHICAGO OFFICE: Monadnock Block

CABLE ADDRESS: Waltscott, New York

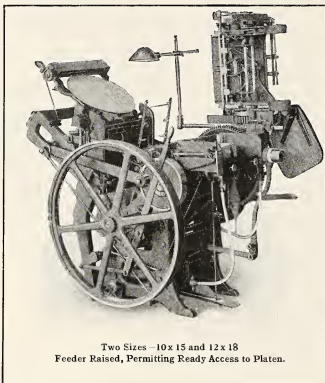
CODES USED: ABC (5th Edition) and our own



Maximum Production

GUARANTEED BY

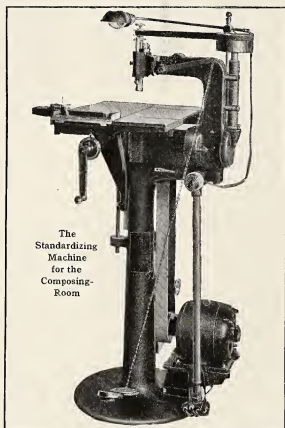
MILLER FEEDERS AND MILLER SAW-TRIMMERS



Two Sizes - 10x15 and 12x18
Feeder Raised, Permitting Ready Access to Platen.

The time saved in make-ready when MILLER SAWS are used to mortise, trim, square, miter and plane type-high cuts used in forms of all sizes often pays for a Miller Saw in one month, always in a year.

The cumulative gain in production through use of MILLER FEEDERS makes it *absurd* to continue the slow and expensive method of hand-feeding.



The
Standardizing
Machine
for the
Composing-
Room

Wire or write for the representative in your district.

MILLER SAW-TRIMMER CO.

Factory and General Offices, Pittsburgh

Permanent Branch Offices in

ATLANTA

BOSTON

PHILADELPHIA

CHICAGO

DALLAS
SAN FRANCISCO

NEW YORK

Complete Roller Plant For Sale

- 1 25-Roller Rowe Gatling Gun containing four 2" moulds, one 2 $\frac{1}{8}$ ", four 2 $\frac{1}{2}$ ", one 2 $\frac{3}{4}$ ", one 2 $\frac{3}{8}$ ", five 3", one 3 $\frac{1}{8}$ ", four 3 $\frac{1}{4}$ ", and four 3 $\frac{1}{2}$ ", all moulds brass lined, 85 inches long.
- 1 7-Roller Gatling Gun containing two 6" moulds, four 4" and one 3 $\frac{1}{8}$ ", all steel moulds, 100 inches long.
- 1 No. 3 Gordon Gun containing 11 moulds, brass.
- 1 No. 2 Gordon Gun containing 12-1 $\frac{3}{4}$ " and 3-1 $\frac{1}{2}$ ", brass.
- 1 No. 1 Gordon Gun containing 18 moulds, brass.
- 2 Air Pressure Kettles, 300 lb. capacity.
- 1 Power Melting Kettle, 500 lb. capacity.
- 1 Reclaiming Kettle. 1 Air Pressure Tank.
- 1 Hot Water Tank. 1 Steam Boiler (new).
- 1 Motor, 3 H. P. 1 Air Pump.
- 1 Platform Scale. 1 Composition Cutter.

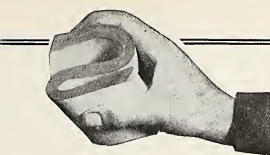
Cylinder Press Roller Moulds

- 6 2" moulds, 3 $\frac{1}{2}$ feet long, brass lined.
- 5 2" moulds, 4 $\frac{1}{2}$ feet long.
- 2 2" moulds, 3 feet long.
- 1 2 $\frac{1}{4}$ " mould, 6 $\frac{3}{4}$ feet long, brass lined.
- 2 2 $\frac{1}{2}$ " moulds, 4 $\frac{1}{2}$ feet long, brass lined.
- 2 2 $\frac{3}{4}$ " moulds, 5 feet long, brass lined.
- 1 2 $\frac{3}{8}$ " mould, 3 feet long.
- 1 2 $\frac{3}{4}$ " mould, 2 $\frac{1}{2}$ feet long.
- 3 3" moulds, 3 $\frac{1}{2}$ feet long, brass lined.
- 3 3" moulds, 4 $\frac{1}{2}$ feet long.
- 1 3" mould, 5 $\frac{1}{2}$ feet long.
- 1 3 $\frac{1}{4}$ " mould, 7 feet long.
- 5 3 $\frac{1}{2}$ " moulds, 5 feet long, brass lined.
- 2 3 $\frac{3}{4}$ " moulds, 5 $\frac{1}{2}$ feet long, brass lined.
- 1 3 $\frac{3}{8}$ " mould, 4 $\frac{3}{4}$ feet long.
- 1 3 $\frac{1}{2}$ " mould, 6 feet long, brass lined.
- 1 3 $\frac{3}{8}$ " mould, 8 $\frac{1}{2}$ feet long.
- 20 4" moulds, 4 feet long.

Apply

Toronto Type Foundry Co., Ltd.

120 Wellington Street, West
Toronto, Ont.



Flexibility Strength

Features of prime importance in tabbing compounds are developed to the highest degree in

NUREX

You need no longer suffer the inconvenience, vexatious delays and loss which attend the use of ordinary tabbing compounds or glue.

NUREX requires no heating (*it must not be heated, in fact*) and is therefore *always ready for use*.

NUREX will not become brittle and crack in cold weather or in dry climates.

NUREX will not become soft and sticky in warm weather or damp climates, yet it always remains flexible in the right degree.

These are the big outstanding features of the final development, perfection, in tabbing compounds.

There are numerous others which have their effect in economy and satisfaction.

You who have experienced trouble with tabbed work should order a trial gallon from your nearest dealer at once. That trial will convince.

ATLANTA, GA.	Sloan Paper Co.
BOSTON, MASS.	Carter Rice Paper Co.
BIRMINGHAM, ALA.	City Paper Co.
BALTIMORE, MD.	Whitaker Paper Co.
BUFFALO, N. Y.	The Alling Cory Co.
CHICAGO, ILL.	J. W. Butler Paper Co.
CLEVELAND, OHIO.	The Central Ohio Paper Co.
CINCINNATI, OHIO.	The Chatfield & Woods Paper Co.
COLUMBUS, OHIO.	The Central Ohio Paper Co.
COLUMBIA, S. C.	The R. L. Bryan Co.
CHARLOTTE, N. C.	Western Newspaper Union
DETROIT, MICH.	Detroit-Butler Paper Co.
DAYTON, OHIO.	The Koeber & Eike Paper Co.
DENVER, COLO.	The Carter Rice, Carpenter Co.
DALLAS, TEXAS.	Southwestern Paper Co.
GRAND RAPIDS, MICH.	The Central Michigan Paper Co.
HOUSTON, TEXAS.	Southwestern Paper Co.
JACKSONVILLE, FLA.	Antietam Paper Co.
KANSAS CITY, MO.	Sierra Paper Co.
LOS ANGELES, CAL.	Louisville Paper Co.
LOUISVILLE, KY.	Western Newspaper Union
LITTLE ROCK, ARK.	Taylor Paper Co.
MEMPHIS, TENN.	Standard Paper Co.
MILWAUKEE, WIS.	J. E. Linde Paper Co.
NEW YORK, N. Y.	Clements Paper Co.
NASHVILLE, TENN.	E. C. Palmer Paper Co.
NEW ORLEANS, LA.	Garret Buchanan Paper Co.
PHILADELPHIA, PA.	The Alling Cory Co.
PITTSBURGH, PA.	The Chatfield & Woods Co.
PORTLAND, ORE.	J. W. P. McFall Paper Co.
ROCHESTER, N. Y.	Pacific Coast Paper Co.
RICHMOND, VA.	Richmond Paper Co.
ST. LOUIS, MO.	Mississippi Valley Paper Co.
SAN FRANCISCO, CAL.	The Paper House of New England.
SALT LAKE CITY, UTAH.	Western Newspaper Union
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TOLLEDO, OHIO.	The Central Ohio Paper Co.
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WASHINGTON, D. C.	B. F. Bond Paper Co.

The Lee Hardware Co.
Salina, Kans.



Last Call! No business man has ever succeeded by restricting himself to his own local zone of activity. Breadth comes through new ideas. And ideas flow most freely in gatherings of men of similar ambitions. Stock up on 1919-1920 Printing ideas at the U. T. A. Annual Convention, Hotel Commodore, New York City, September 15, 16 and 17. Ask for program—then follow your judgment—to New York.

Reservations will be heavy; better arrange for your own hotel accommodations direct, now!

United Typothetae of America

(INTERNATIONAL ASSOCIATION OF MASTER PRINTERS)

General Offices: 608 South Dearborn Street, Chicago

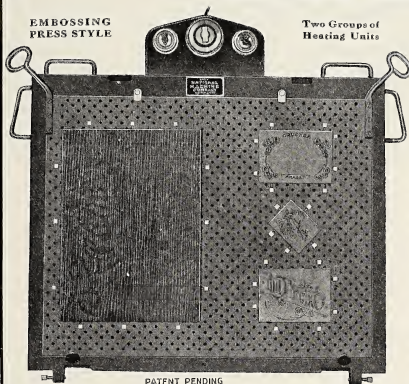
"Not Conducted for Profit"

MAXIMUM EFFICIENCY, STRENGTH AND DURABILITY

The Hartford Electric Heater for Embossing Dies

For Hot and Cold Embossing on Platen Presses. Designed Upon Entirely New Lines
and Combines the Best Ideas of Experts

EMBOSSING
PRESS STYLE



Two Groups of
Heating Units

Ten Big Efficiency Features

1. The heating surface is the full size of the press.
2. It is made like a chase and therefore needs no locking up.
3. The surface plate which carries the embossing dies is detachable and may be lifted in and out as necessary for mounting and registering dies. This avoids disturbing the heater base and reducing the temperature.
4. The heaters are fitted with one, two or three groups of heating units, according to size of heater, so that either division of the surface may be heated without wasting electric current on other divisions not needed. The heating units are easily removed for repair or replacing.
5. The dies are securely held on the surface plate and registered perfectly by our new Bunter Post Registering Screws. They may be moved in any direction a hair's breadth or more as desired, and rigidly held. For dies thinner than $\frac{1}{2}$ in. we furnish our special Eccentric Head Registering Screws.
6. This heater develops a temperature of approximately 400 degrees on the surface of the dies, when mounted on the heater.
7. The heaters shown herewith are our Standard heaters for Platen Printing and Embossing Presses.

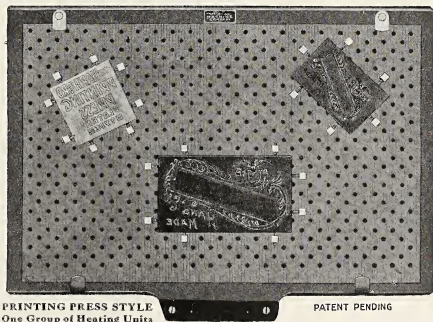
Heaters for the latter presses differ from the larger heaters used on HARTFORD Cutting and Creasing Presses, only in size and number of groups of heating units and switches. The larger heaters, above 17 x 23 in., have handles at the upper corners for lifting in and out.

8. Each heater is equipped with cord, cord-connector and the necessary snap switch for connecting and controlling the electric current.

9. These heaters are operated on either Direct or Alternating Current, but the voltage, not exceeding 250 volts, must be stated when the order is given for the heater.

10. No other heater has heating capacity equal to full size of press for mounting large dies, such as those used for the heaviest work, including booklet covers, photo-mounts, cigar-box labels, advertising novelties, etc., or a number of small dies for embossing small labels, etc.

NOTE: Ask for our new booklet, "Hot and Cold Embossing on Platen Presses." It's free to Printers and their Pressmen and Feeders. Full of practical and reliable information.



PRINTING PRESS STYLE
One Group of Heating Units

PATENT PENDING

Designed and
Manufactured by

National Machine Company

111-133 Sheldon Street
Hartford, Conn., U. S. A.

Makers of Hartford, National and Liberty Platen Printing Presses and
Hartford Cutting and Creasing Presses and Hartford Embossing Presses

SOLD EXCLUSIVELY THROUGH LEADING TYPE FOUNDRIES AND DEALERS IN PRINTING MACHINERY.

"Jockeying" for Position!

At the beginning of a horse-race, clever jockeys maneuver about, endeavoring to obtain an advantage at start. They realize they may win the race by getting the "inside track."

In the race for printing business the right start also means a successful "finish"; and the one start that surely puts the printer on the "inside track" is more efficient machinery, which enables him to outmaneuver his competitors by meeting or beating their prices and yet realize a good profit.

A MEISEL ADJUSTABLE ROTARY PRESS

will meet your special conditions, producing complete a variety of forms, accomplishing other operations than mere printing, which with ordinary equipment require supplementary machines and more employees. It gives you the "inside track" in the competitive field, if indeed it does not put you in a class by yourself.

Better let us tell you what Meisel Presses can accomplish; or you tell us what you want to accomplish and we will suggest the particular Meisel press most suited to your requirements.

The Meisel Press Manufacturing Company

944 Dorchester Ave., Boston, Mass.

The Spirit of Progressiveness

Rests in the Printer Having a

Horton Variable Speed Pulley and Guard

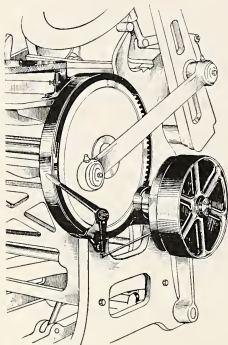
in his equipment.

It controls the Speed of the Press. Operates with any mode of power. Acts as a Brake. Protects Operator. Promotes Efficiency. Increases Output.

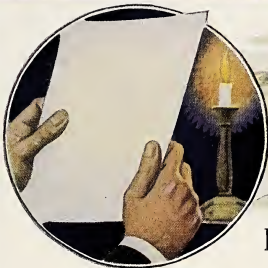
Under pressure of an ever-increasing demand, we recently doubled our production facilities. We are now in position to guarantee prompt deliveries on all models — counter-shaft and drive-shaft types.

Horton Manufacturing Company

3008-14 University Ave., S. E., Minneapolis, Minn.



Model R with Upper Gear Guard Attached
C & P Jobber



Built to Endure

HOLD a sheet of Parsons Defendum Ledger before a strong light, and note the uniform finish and fineness of its texture. There are no "weak spots".

Parsons Defendum Ledger is backed by an independent organization that has been making good paper for sixty-six years. Intrinsically, it has a strength and toughness derived from special manufacturing processes developed in this sixty-six years of experience. It does not quickly yellow or otherwise show its age.

Accidental blots falling on a sheet of Parsons Defendum Ledger may be removed in a

fine powder with the eraser, leaving a smooth, clean surface on which fresh ink will not spread.

Your customers will thank you for recommending Parsons Defendum Ledger to them. Records made on Defendum Ledger are permanent.

Write us for samples and name of nearest distributor.

PARSONS PAPER COMPANY
Holyoke, Mass.

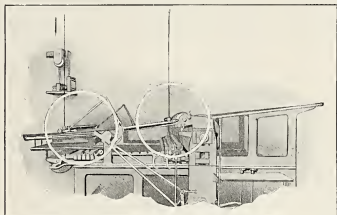
One and a Half Million pounds of Defendum Ledger sold last year! More than any other ledger paper made.

PARSONS

Defendum Ledger for Good Business



Chapman Electric Neutralizer



Prevents Offset

SAVES TIME
SAVES PAPER
SAVES MONEY

ELECTRIC NEUTRALIZER. If you are not one of the Big Fellows, the CHAPMAN ELECTRIC NEUTRALIZER will be a big step up the ladder.

Over 6000 presses equipped. Send for list of users.

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**RING BINDERS
IN SIZES TO MEET
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TO SATISFY YOUR TRADE

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Each branch has ample facilities for printing by the job or by the contract.

"INKS . . . REQUIRED
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The Queen City Printing Ink Co.

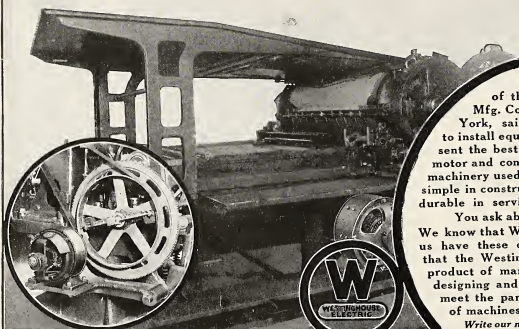
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Cline-Westinghouse Motor Drive for Typesetting Machines



Mr. A. J. Cline, of the Cline Electric & Mfg. Co. of Chicago and New York, said: "We can not afford to install equipment that does not represent the best that can be obtained. The motor and control on typesetting and other machinery used in the printing trade must be simple in construction, reliable in operation and durable in service to come within this class.

You ask about Westinghouse Motors. We know that Westinghouse Motors installed by us have these qualifications. More, we know that the Westinghouse Motors we use are the product of many years of experience in the designing and building of motors, for they meet the particular needs that this class of machines requires."

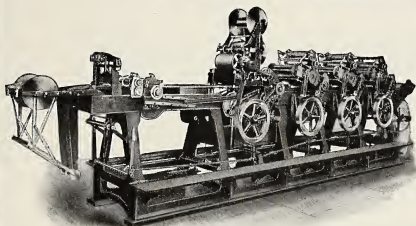
Write our nearest office for more information on these motors.

WESTINGHOUSE ELECTRIC
& MFG. CO.
East Pittsburgh, Pa.

Westinghouse

New Era Multi-Process Press

This is the Era of Specialists
This is the Press for Specialties



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000—8,000 IMPRESSIONS PER HOUR

Can Be Assembled to Print in ANY
NUMBER of COLORS on ONE or BOTH
SIDES of stock

Uses Flat Plates or Type
Automatic Roll Feed

Rigid Impression Easy Make-Ready
Splendid Distribution

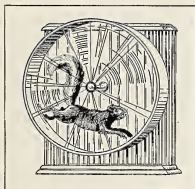
Attachments to Punch, Perforate, Cut to
Size and a Great Variety of
Other Operations

ONCE THROUGH THE PRESS
COMPLETES JOB

Prompt Deliveries of Work Mean
Pleased Customers

Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

Built by The Regina Company Manufacturers of High-Grade Specialties
217 Marbridge Building, 47 West Thirty-Fourth Street, New York City



Why He Doesn't Get Anywhere!

Read on

"A few days ago we submitted a price on a blank job requiring 200 pieces of rule cut to 2, 2½, and 1½ cms. We will have to buy the rule if we get the job. We are frequently asked to submit estimates on this class of work. **KNOWING WE WILL NOT GET THE JOB** because of the **TIME** it would take to set the intricate form."

Many printers find themselves confronted with the same problem as the Ohio printer who wrote the above quotation.

Check up for just one month the number of blank jobs that go through your plant that must be set by hand. Figure the loss or would not allow you to compete. The figures will surprise you.

It's poor business to do anything by hand that can be done better and cheaper by machine. Because it eliminates pieced rule, quad spacing and distribution, our system for blank and tabular composition is used in scores of the best print-shops.

If you print catalogs, railroad work, manifoldings, tabulated price-lists or statistical reports it will pay you to install this system.

For the proof use the coupon.

Matrix Ruled Form & Tabular Co.
Touraine Building, Fort Worth, Texas

Matrix Ruled Form & Tabular Co.
Touraine Bldg., Fort Worth, Texas

Gentlemen—Enclosed find a few samples of blank and tabular work. Show us how we can save money on the composition of each individual job, setting it on the machine. Tell us *why* and *how* your system is superior to others.

Firm name..... by.....

Address.....

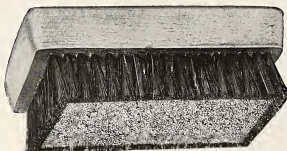
Town..... State.....

Kind of Machines..... Intertypes..... Linotypes.....

Best Brush for Halftone and Type Forms

AMERICAN PLATE BRUSH N^o 2

MADE OF FINE SPUN BRASS WIRE. FOR USE WITH BENZINE



Note the rim of bristle. Outside brass bristles do not bend and fray as in brushes without this protection. Size 2 1/2 x 6 1/2.

Each \$2.50 Half dozen \$13.75

MADE ESPECIALLY for cleaning halftones, this brush can be used on the finest shaded or small size type without damage to the fine hair lines. It is a good all-around benzine brush for general use and will be found cheaper in the long run than the best quality of bristle benzine brushes.

IN STOCK AT ALL SELLING HOUSES

AMERICAN TYPE FOUNDERS COMPANY

FOR PROMPT SERVICE

PRINTING MACHINERY AND SUPPLIES

Carried in Stock for Immediate Shipment by all Selling Houses of the AMERICAN TYPE FOUNDERS COMPANY

"AMERICAN TYPE THE BEST IN ANY CASE"

THE NEWEST LINE

HAMILTON STEEL EQUIPMENTS FOR
PRINTING PLANTS

ARE TIMESAVERS

American Type Founders Co.

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Lee Two-Revolution Press
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Metal Leads & Slugs
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Numbering Machines
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American Plate Brushes
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Run-Easy Tape Couplers

BROWN'S Linen Ledger Papers



Binding old, but pages like new!

THIS ledger looked about all in—until it was opened and then the pages revealed a white freshness like new and records as clear as if written but yesterday.

Brown's Linen Ledger Paper never discolors or weakens from age or exposure. It preserves legibility indefinitely—because there are no strong chemicals used in its making—which gradually undermine the strength of the texture and destroy the legibility of the records.

The additional cost of Brown's is a trifle. The additional service it gives is a miracle. Specify Brown's Linen Ledger for the ledgers and record books you make, and insure the satisfaction of your customers.

*Write for the sample book
and test the papers.*

L. L. Brown Paper Company,

Adams, Mass., U. S. A.



Established
1850

Manufacturers of Printing Machinery and Supplies — *Sell in* *Great Britain*

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American made machinery, equipment and supplies essential or advantageous to the printing, box-making and allied trades.

We Can Guarantee Excellent Business for Good Products.

WALKER BROS.

(Usher-Walker, Ltd.)

ENGINEERS AND DEALERS IN MACHINERY AND SUNDRIES FOR THE PRINTING,
BOX-MAKING AND ALLIED TRADES.

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HOWARD BOND

WATERMARKED

Compare
for Brilliant
Color

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Compare
for Wonderful
Strength
and you will
Specify It



THE entire paper world will tell you that HOWARD BOND'S pure white color is matchless, regardless of grade or price. The water which is used in producing this wonderfully brilliant sheet of paper is drawn from an underground natural reservoir that covers an area of seventy-four acres that surrounds the Howard Mills. The same clear, cold water that is used in the manufacture of HOWARD BOND also quenches the thirst of ten thousand citizens of Urbana, Ohio, without the slightest filtration, owing to its absolute purity.

We urge you to adopt it for your entire office requirements, and after doing so we are positive your opinion regarding the quality of HOWARD BOND will correspond with the million of other users that for color, strength and cleanliness HOWARD BOND is a paper that will establish perpetual business friendships.

Complete line of
WHITE and COLORS
ready for immediate
distribution always.
SAMPLE BOOK
sent upon request.



Manufactured by

THE HOWARD PAPER COMPANY
URBANA, OHIO



Old Hampshire Bond

For Printers Who Are Proud of Their Art

When you diligently seek the paper to express the craftsmanship of your shop—

When you set yourself to the task of turning out a job the least bit better than the rest—

When you would know beforehand that your customer will feel proud of you and your work—

Print it on Old Hampshire Bond

See how the surface of Old Hampshire mates with printing-inks to give the full color value to your work.

Feel how the crisp, crackling sheet imparts Old Hampshire dignity and strength.

Know why it is that Old Hampshire Bond builds better letter-heads and firmer friendship between printers and their customers.

And remember Old Hampshire may cost a little more in cents per pound, but it gains by dollars in your customer's estimation of your ability as a printer.

HAMPSHIRE PAPER COMPANY

Makers of Old Hampshire Bond

SOUTH HADLEY FALLS, MASSACHUSETTS

We have a few of our "Course in Salesmanship" left and a copy will be sent free to all who ask for it.



TEST No. 5—IN THE SHOP

NO MATTER how handsome, how uniform or how strong a sheet of bond paper may be, its utility is measured in the press room. For example take BASIC BOND. As a printer, you are concerned not so much with its technical uniformity, strength, color and finish as with its printing qualities.

BASIC BOND is preeminently a practical paper. It takes the ink perfectly and dries readily. One make-ready suffices for the largest run. BASIC BOND lies flat and feeds easily. There is practically no waste. It rules like a ledger paper. Owing to its strength and uniformity BASIC BOND folds splendidly and is a delight to the girls at the wire stitchers and in the bindery.

Remember—White and Twelve Colors. All Standard Sizes and weights. Envelopes to match.

THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO

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BRANCHES

BALTIMORE
BOSTON CHICAGO
DETROIT
BIRMINGHAM
ATLANTA
RICHMOND, VA.
NEW YORK
COLUMBUS

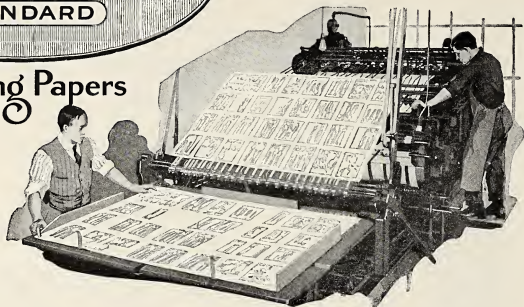
DENVER
(Peters Paper Co. Division)
INDIANAPOLIS
(Indiana Paper Co. Division)



Warren's

STANDARD

Printing Papers



For
Whatever
You Plan
to Print

WARREN'S Paper Buyer's Guide is a book, bound in boards, containing 108 pages made up of the Warren Standard Papers in their various weights and tints—replete with every conceivable form of illustration of both commercial and non-commercial printing. This book is a real help and of real value, almost as useful as a type specimen book—a little more constructive, we think.

It may be seen in the public libraries of the larger cities and is in the offices of all paper merchants who sell Warren's Standard Printing Papers.

CO through fifty of the largest print shops and look at the work running on every press in each shop. All the different kinds of work will fall into less than a dozen classes. On some presses there will be de luxe jobs, printing beautiful soft-toned illustrations of the sort that the dull finish of Warren's Cameo reproduces so well. Another press may be running a job of semi-dull stock for which Warren's Silkote is standard. Other presses will be carrying glossy-coated paper jobs. There is need for three or four papers in this class.

The Warren Standards in glossy papers are: Warren's Lusto, glossy-coated for highest quality half-tone work; Warren's Warrentown, glossy-coated especially developed for process color printing; Warren's Cumberland Coated, which is a generally popular, relatively in-

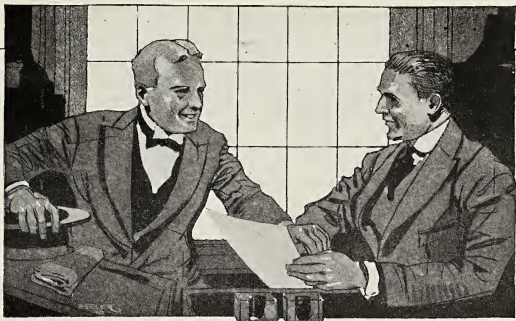
expensive glossy-coated paper.

Along with which should be mentioned: Warren's Printone, a semi-coated paper especially suited to large edition work requiring half-tones; Library Text, an English finish paper taking medium screen half-tones satisfactorily.

Then there are the non-coated book papers, where the following Warren Standard Printing Papers will cover the entire field of printing need: Warren's Cumberland Super Book, a super-calendered paper of standard quality for half-tone, line, and text; Warren's Olde Style, a watermarked antique paper for distinctive book work devoted to type and line cuts; Warren's Cumberland Machine Book, a moderately-priced machine finish paper of the first quality; Warren's Britannica India, for thin editions; Warren's Artogravure, egg-shell finish for offset.

S. D. Warren Company, Boston, Mass.

BETTER PAPER — BETTER PRINTING



"There's just the paper you want"

"YES," said the printing salesman to his old friend but new customer "there's just the paper you want.

"It's Systems Bond—a standard mill-marked sheet—and it meets every point you've raised.

"It's a rag-content, loft-dried bond—quality stuff all through. I've found it uniform every time—in texture, in looks, in strength. The manufacturers themselves produce both pulp and paper—guard every step in the making—and you can be sure every sheet is up to the mark.

"The price is a business man's

price—just as right as the quality. And the feel, the crispness, the appearance, tell their own tale.

"Don't you think yourself that it really fills the bill? . . . All right then—I'll send up a complete set of sample sheets in the different weights, colors, and finishes, along with exact quotations. And I'll mail you 'The Modern Manufacture of Writing Paper,' the book the Systems Bond people are distributing free through printers, and which I think you'll find worth while."

Systems Bond is the standard bearer of a comprehensive group of papers—a grade for every Bond and Ledger need—all produced under the same advantageous conditions—and including the well known Pilgrim, Transcript, Atlantic and Manifest marks.



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Mills:
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"The Rag-content Loft-dried Paper at the Reasonable Price"



SOMETHING NEW—A Co-operative Magazine

PAPER & INK

(Formerly *The Paper Bulletin*)

A magazine in which the papermaker, the inkmaker, the artist, the engraver, the electrotyper and the printer bear their proportionate share of expense in the production of art and practical insert suggestions, *on actual samples of paper* (so stated), to the buyers of paper and printing, to the number of 6,000—advertising managers and purchasing agents in industrial plants, financial institutions and advertising agencies.

Our slogan, "From coast to coast by parcel post, showing the best that can be done on paper with type, ink and illustration," means just what it says. It is a parcel post publication to *boost printing among buyers of printing*—your prospects. There is no other publication in the world planned along these lines.

The method we have adopted is the most economical to the printer who wants to tell his printed and pictorial message to the best possible clientele he could wish to reach. We want to make this publication a national one—to have every section of the United States represented by printers who are proud of the work they are turning out. It will be result producing.

Write us and let us tell you more fully of the plans and good things we have in store for you. We would like you to send us, for criticism and possible insert suggestion, your own advertising literature and any samples you have done for your customers, of which you are particularly proud.

NATIONAL PAPER TRADES EXCHANGE, Inc.

FRANK O. SULLIVAN, Vice-President and Advertising Director

33 West Forty-second Street, New York City

The subscription price up to October first remains at \$3.00 per year.

WARNING

Notice Regarding Patents

THE HUEBNER-BLEISTEIN PATENTS COMPANY is the pioneer in producing, patenting and using machines and apparatus for accurately photographing original subjects in repeat multiple or combination prints, directly upon sensitized surfaces of press plates.

Attempts are being made to construct and use similar machines and apparatus, to evade the H-B pioneer patents covering the mechanical features of this *new art* of plate making.

In order to protect itself and its patrons, the Huebner-Bleistein Patents Company will prosecute all infringements of its patents, whether or not the infringements are patented.

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HUEBNER-BLEISTEIN PATENTS COMPANY

1200 Niagara St., Buffalo, N. Y., U. S. A.

KRAMER WOODWORKING CO.

Fourth and Lehigh Avenue, Philadelphia

WOOD

PRINTERS' FURNITURE

STEEL



General Offices—Designing and Draughting



Foundry and Machine Shop No. 5



Printers' Wood Furniture Factory No. 2.

The Kramer Group

The Plants Behind

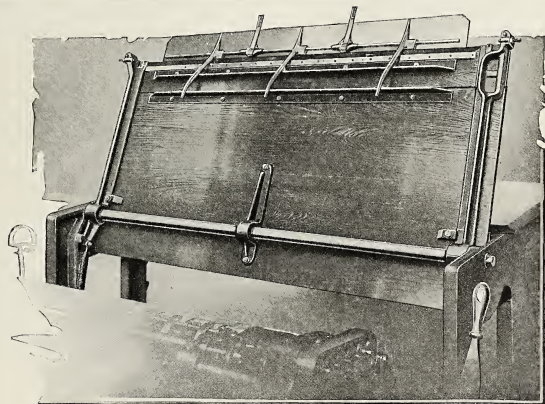
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First in everything
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No plating. Lasts for-
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B A B C O C K



Another Point of Superiority in Our Universally Equipped Babcock "Optimus"

Imperfect register may often be traced to faulty feed-board construction.

The front section of the "OPTIMUS" feed-board is made of tempered and ground saw steel, always straight, and strong enough to prevent vibration. It is rigidly supported on brackets on the frame of the press, and is *independent of the gripper stand.*

There is no chance for variation, either up, down, or crosswise. The feeder can not change this condition by leaning against the feed-board while feeding.

MOST IMPORTANT OF ALL, the front, or guide section, of the "OPTIMUS" feed-board is

absolutely independent of the main body of the board, and is not affected by climatic conditions or weight of paper.

The front leaf hinges on a substantial shaft extending across the press between the feed-table brackets.

The feed-tongues can be quickly adjusted *without lifting the board.* Card curlers, easily attached, are a part of the regular equipment. The side guide is adjustable the entire width of the board.

Like every feature of our Universal Equipment, the feed-board is an important factor in making the "OPTIMUS" the most economically operated two-revolution press in the World.

Our Best Advertisements Are Not Printed; THEY PRINT!

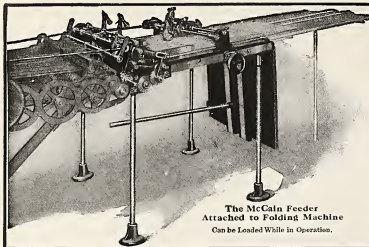
The Babcock Printing Press Manufacturing Co.

New London, Conn.

New York Office, 38 Park Row

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
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The McCain Feeder
Attached to Folding Machine
Can be Loaded While in Operation.

The solution of the bindery problem is easy with the modern, highly efficient

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attached to high speed folding machines such as the Cleveland, Anderson, Brown, Dexter and Hall.

It cuts the bindery help to the minimum and insures quick and uniformly accurate folding at the lowest possible cost.

Complete descriptive literature and prices on request to

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Excess Weight Eliminated!

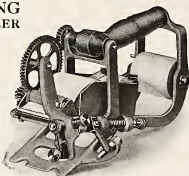
THE NEW WING ALUMINUM MAILER

does not tire the operator, who may apply the energy saved to constant and faster operation.

RESULT: More work is accomplished—expense of mailing greatly reduced. Any publisher will make money by discarding his old, overweight, troublesome machines and installing the NEW WING.

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Customers Measure Printers

By the Work They Turn Out—by the Goods They Sell

Appearance of Our Neat Cards in Case



When a printer sells **PEERLESS PATENT BOOK FORM CARDS** he establishes himself as a high-grade concern, because these cards are the highest grade the world knows, and because high-grade people use them—will use no others. There is more profit to the printer, because he satisfies his customers, and a satisfied customer is always a trade-bringer—a trade-builder.

Send for samples and prices today. Prove your class and improve your profits.

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We will purchase Miehle 0000 and 00 press or other sizes, also a Miehle two-color machine; state what you have to offer. Must be in first-class condition, with or without automatic feeders. State length of time in use, size, shop number, etc., of press you have for sale and lowest cash price you will accept.

Address **S-891, care of Inland Printer**
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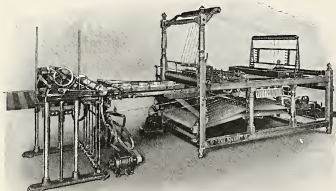
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Lead Moulding Process

A trial order will convince you.

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The Hickok Automatic Paper-Feeder

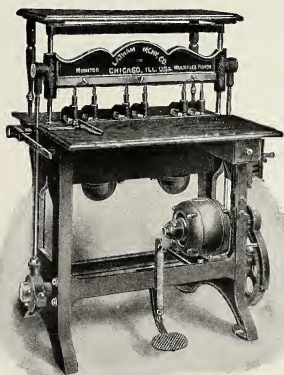
IN May, 1844, W. O. Hickok started to manufacture Bookbinders' Machinery. As this firm has been in continuous business for seventy-five years, we wish to thank the bookbinding and ruling trade for their patronage and trust that we may continue to have their confidence as in the past.

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It Is Important to Consider

The ultimate investment in punching equipment when purchasing a Punching Machine. Don't overlook the fact that the cost of the various style punching members you will eventually buy will far exceed the cost of the machine itself.

The MONITOR is of heavy, rigid construction and will outlast any other. The punching members cost no more. Get the satisfaction and efficiency that comes from owning a Monitor.

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Made flat by our exclusive non-curling process.

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Will not cake during humid weather.

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print-shop costs—

But a very important item
in print-shop production.

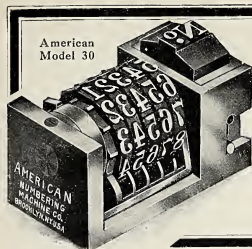
DOWD Knives are made
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insist on the best—the most
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You will find DOWD Knives work-
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Specify DOWD on your Paper-
Knife order and get the best.



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Makers of better cutting knives since 1847
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Model 30

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gravings to sell the product,
with the only kind of engrav-
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the best.



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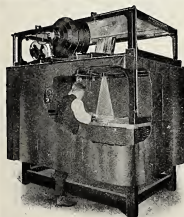
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THAT IT
REFLECTS THE VERY
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Your pressroom will produce more impressions with the same
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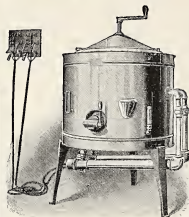
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Cut down the make-ready time by eliminating your registering troubles.

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Monitor control safeguards man, motor and machine against accident, relieves the operator of worry about things electrical and allows him to concentrate on matters typographical.

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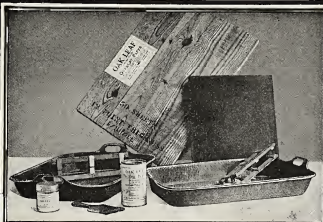


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Oak Leaf Overlay Outfit

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We regret this necessity too; but our plant is crowded to the limit. For these reasons, we ask intending purchasers to look ahead and anticipate their needs by several months. Orders put in now will take their places on the waiting list, and shipments will be made accordingly, at the earliest possible date.

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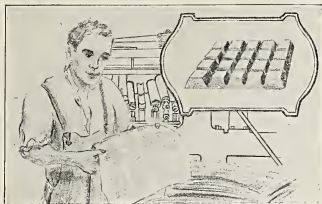
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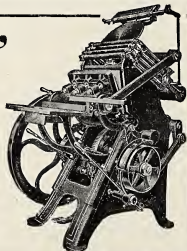
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For Linotype and Monotype Metal
Reduces dross down to a minimum; requires only
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Used for remelting dross pile to regain tin and
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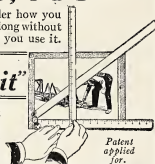
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ever got along without
one, once you use it.

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instantly deter-
mining in ad-
vance the
exact dimen-
sions of com-
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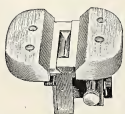
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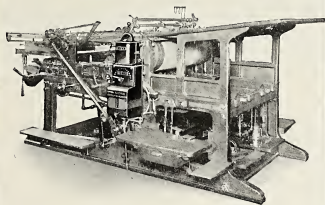
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Effective August 25, 1919, the following prices of Linotype machines supersede all previous quotations:

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Model 4. \$3,700	Model 14. \$4,000	Model 19. \$3,900
Model 5. 3,150	Model 15. 2,600	Model 20. 3,100
Model 8. 3,800	Model 16. 4,150	Model L. 2,400
Model 9. 4,800	Model 17. 4,350	Model K. 2,700
	Model 18. 3,700	

Effective August 14, 1919, the following prices of Linotype machines and Linotype Parts and Supplies supersede all previous quotations:

Linotype Magazines and Matrices

Magazines	Matrices—Continued
Model 5. . . . \$150	TWO-LETTER FONTS
Model 15. . . . 155	1,044 Matrices. . . \$66
Models 16-17. . . 185	Sorts. . . . each, 6½c
Model 9. . . . 175	ONE-LETTER FONTS
Model K. . . . 165	1,400 Matrices. . . \$77
Auxiliary Magazines. 30	1,021 Matrices. . . 56
Model 20 Magazines:	Sorts. . . . each, 5½c
Upper Half. . . 100	HEAD-LETTER FONTS
Lower Half. . . 85	1,031 Matrices. . . \$170
	Sorts. . . . each, 17c
Matrices	
TWO-LETTER FONTS	MODEL 20 FONTS
1,500 Matrices. . . \$95	523 Matrices. . . \$120
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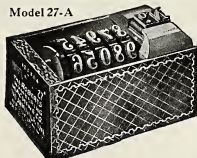
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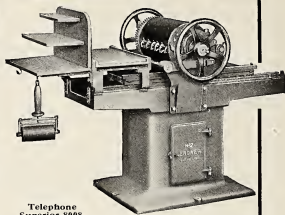
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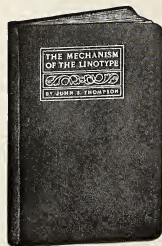
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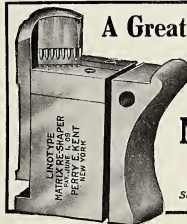
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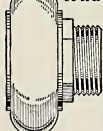
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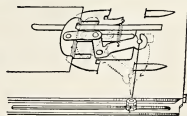
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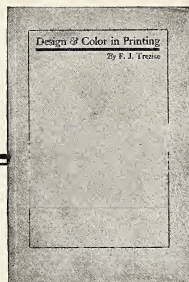
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—that some people think of advertising as a means of benefiting only the seller, when its basic function *must be* to render a necessary service to the buyer, else it could not exist. Merchandise lives or dies as it does or does not meet a human need. Advertising is subject to the same law of service. The real measure of its value is what it *gives*, not what it gets.

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Motor World
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National Petroleum News
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Northwestern Druggist
Nugent's, The Garment Weekly
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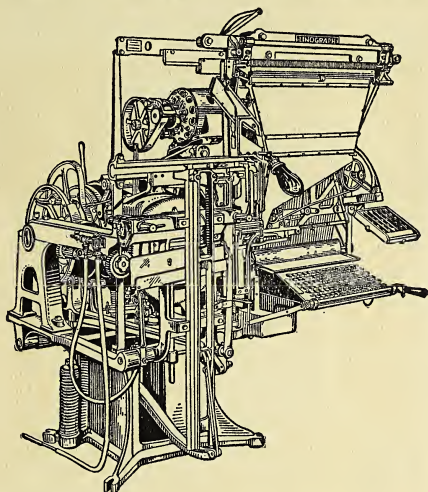
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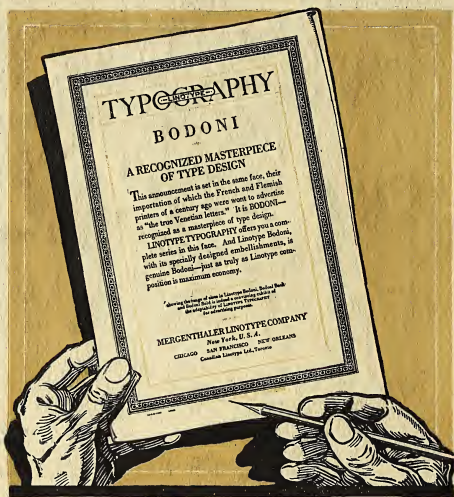
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